

PACIFIC LINGUISTICS

Series B - No. 23

HIGHER LEVELS OF FORE GRAMMAR

by

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*PACIFIC LINGUISTICS* is published by the *Linguistic Circle of Canberra* and consists of four series:

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Canberra, A.C.T. 2600.  
Australia.

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First published 1973.

The editors are indebted to the Australian National University for help in the production of this series.

This publication was made possible by an initial grant from the Hunter Douglas Fund.

National Library of Australia Card number and ISBN 0 85883 088 4

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## PREFACE

This monograph, in spite of its undramatic title has an important moral for linguists in general. Part of the moral of the story is that routine papers of this sort can have such a moral - but more of that later. We might indeed speculate on ways to improve the title. We might for instance have entitled this monograph "Fore Sentence and Paragraph: Now we see you, now we don't" or if such a title is too frivolous, we might opt for "Sentence and Paragraph in the Fore Crucible". Or we might have entitled the monograph "Fore Sentence and Paragraph: Some Disturbing Data". Perhaps the best alternative title would be "Fore: A Grammar with a Moral".

The specific moral of this grammar (if we may so speak) is that stereotyped ideas of sentence and paragraph, especially those derived from our European linguistic background, are not adequate to describe similar units in New Guinea - and very probably in other parts of the world as well. In terms of the structure of discourse, the sentence is simply a way of combining predications into larger units. While clauses are the linguistic counterpart of the predicate calculus of formal logic, sentences are the linguistic counterpart of the statement or propositional calculus. Sentences in turn are organised into larger units which are discourse level chunks (i.e. surface level organisation of content structure) which we are used to calling paragraphs. Neither necessarily corresponds to our orthographic conventions within a given language. Within a given language there are not only grammatical sentences, there are also phonological sentences, and colligational groupings which might be called lexical sentences as well. One set of punctuation marks cannot do justice to the diversified and sometimes inconsistent groupings. Especially when phonology and grammar are askew within a given context, the punctuator must pay his money and take his choice. Sometimes, as Alan Healey has suggested, we combine into the same orthographic sentence in English what is really a short embedded

paragraph. For this purpose the semicolon is the most common punctuation mark. Similarly while indentation is the common orthographic indication of paragraph onset, it is customary in English to indent for every change of speaker in dialogue even though dialogues certainly constitute paragraphs unified internally by repartee.

In Indo-European contexts we are accustomed to associate a large measure of independence and closure with the sentence unit. Indeed Bloomfield's definition of the sentence as a maximally independent unit has left its mark so on twentieth century linguistics that even transformational-generative grammar has been largely unable to outgrow this point of view. For them as for previous structural linguistics, grammar amounts to the description of sentence structure. The paragraph has seemed by contrast a much vaguer structural unit. We do not expect within an Indo-European language to find any grammatical closure for the paragraph. This then is the moral of the present Fore monograph: we find here sentence with less closure than we would normally expect from the sentence unit (especially with our Bloomfieldian, transformational-generative bias). In fact, we find the sentence firmly bound into the larger linguistic context by affixes on the verb itself. We find, however, that the paragraph has grammatical closure of the sort which we are unaccustomed to find in Indo-European units larger than a sentence. In brief, the medial final chain so characteristic of New Guinea languages, here may best be correlated with the paragraph, while within that chain, change of subject bounds the sentence unit itself.

It could of course be objected that the terms paragraph and sentence are misappropriated in such a New Guinea language. However, we will find that to describe the hierarchical structure of such a language as Fore, we need to posit the following above the clause level. We need to posit not only a medial-final chain, but links within that chain which are same-subject domains. We could of course speak of subchains and full chains rather than of sentence and paragraph. Nevertheless, the fact remains that the subchain and full chains in regard to their hierarchical placement and approximate size level act much like the sentence and paragraph respectively of Indo-European languages. It seems that only our stereotyped Indo-European bias keeps us from applying "sentence" and "paragraph" to them. Maybe our old familiar units are there after all - although submerged in the depths of Fore structure where "Nothing of them that doth fade, but doth suffer a sea change into something rich and strange".

This then is the specific moral of Fore grammar. Stereotyped ideas of sentence and paragraph, based on Indo-European model, must here give way to other ideas based on a New Guinea model. The more general moral

is, of course, that data papers of this sort from all over the world will continue for a long time to be vital to the student of language. We do not yet begin to know the full range and variety of the surface structures of the world's languages - whatever we may be finding out of the universal deep structures. We are probably due yet for a few rude surprises of the sort found when Fore structure confronts Indo-European structure. A becoming humility before the fullness of variety of the world's languages might well characterise the modern linguist.

This paper was produced at a field workshop of the Summer Institute of Linguistics at the Ukarumpa base in the Eastern Highlands district of Papua New Guinea. This workshop and a similar workshop were held under the auspices of the United States Office of Education contract number 0-9-097756-4409 (014). As principal investigator under this contract, it was my privilege to direct researches into 32 languages of New Guinea and surrounding regions. The focus of the project was especially on higher levels of structure such as sentence, paragraph, and discourse. Ultimately the aim was to understand better, features of systematic surface hierarchy among the world's languages, face to face with other features such as are now called (universal) deep-structure categories by many contemporary linguists. The understanding of the function of Fore sentence and paragraph within discourse came early enough in the contract period to provide guidelines for the investigation of other languages.

While I have edited freely Graham Scott's monograph as it came from his hands, I have in no way changed the fundamental outlines of his solution of the problem of higher grammatical levels in Fore. Nor for that matter have I basically changed his manner of presenting that solution. For this very reason, however, I want to correlate here briefly some sections of the present monograph with remarks that I make concerning New Guinea languages in general and Fore in particular, in the final report on the New Guinea project - which is being published by Georgetown University, Washington, D.C. under the title *Hierarchy and Universality of Discourse Constituents (New Guinea Languages)*. (1) Thus what Scott refers to as shortened medial verb forms, I refer to in the report of the New Guinea project as reduced verbs, or even sometimes as "stripped down" verbs. I treat a string of such stripped down verbs, plus or minus accompanying nouns, as a merged sentence rather than a complex clause. Argument for this analysis is found in section 2.6, "Chains of Reduced Verbs", in the New Guinea report. This forms an interesting comparison with Scott's argument for analysing these strings as complex clauses as found in 2.4 and 3 of this present monograph. (2) In section 1.4 of the New Guinea report, "Exceptions to Same-

Different Subject Marking", I discuss certain matters several of which are parallel to the materials presented in this Fore monograph. Thus, what I discuss as parallel constructions covers the same ground as Scott's Parallel sentence in Section 4.1 of the present monograph. I also here present evidence from several languages that sometimes temporal clauses are ignored for Same-Different Subject marking in the chaining process; this may possibly have some bearing on the analysis of the complicated construction in Text<sub>A</sub> Cl<sub>23-25</sub> in the present monograph. In the same section of the report I discuss partitioning of the participant set which corresponds to Scott's partial change of subject in 2.2 of this volume. (3) Under 1.2 of the report I discuss some useful distinctions in verb structure. Scott in this monograph in effect sets up independent final verbs and dependent medial verbs and has in sections 8.2 and 8.3 certain residues which do not fit in to the above two categories. The residue discussed in 8.2, "The Medially-adapted Final Verbs", may correspond to the dependent final verbs set up in some languages, e.g. Kanite. Similarly his "special medial forms" discussed in 8.3 are reminiscent of the independent medials that some investigators in New Guinea have proposed. Note that it is possible that Scott may have in essence a scheme embracing independent final, dependent medial, independent medial and dependent final somewhat similar to that set up in other languages with the usual vagaries and the structural peculiarities to which any given New Guinea language is entitled. (4) In 2.5 I discuss the first link of medial final chains. Whether the chains prove to be sentences or paragraphs (depending on the language being analysed), the first link of the chain although not differing grammatically from other non-final links in the chain, has the peculiarity of recapitulating something from the end of the preceding chain. In that this lexical peculiarity is linearly localised in the first link of the chain, it is probable that we have here a sentence or paragraph margin in which the surface grammar of the language marks by assigning this peculiar function to the first linear link in the chain (cf. Scott, section 6). (5) Scott's Text<sub>C</sub> and D in the present monograph are discussed in my report chapter 5.1.2.1 in which there also occurs a diagram of the structure of Text<sub>D</sub> the "Yam Origin Text".

Scott's approach is implicitly tagmemic while not parading much of the terminology of that theory. It lacks one of the newest additions to the tagmemic framework, the distinction between deep and surface grammar which has been popularised by exponents of transformational-generative grammar. Scott's work on the project was too early to feel the full impact of this addition to tagmemic theory, and at all events, he has not seemed to find it congenial. Notice however, that his

section 7 which deals with Universal Relationships (based on "The Sentence Neighborhood - A Universal Scheme" from the previous Philippine report) implicitly is on this ground. Notice that he is saying in this section that sequence may be encoded in Fore in either a Simultaneous or a Sequence sentence in the surface structure, while simultaneity may likewise be encoded in either a Simultaneous or a Sequence sentence. Obviously here we are really not concerned with whether or not two events in the real world are overlapping chronologically, or occur in succession, rather we are concerned with the way in which the speaker wants to encode and present those events to us. Two events quite overlapping may be presented as in sequence (by choice of surface structure Sequence Sentence) or two events which are really in succession may be presented as happening at about the same time by choice of the surface structure Simultaneous Sentence. Also some of the examples under 3.1 (b) and (c) invite fruitful comparison along these lines.

With a sense of genuine pleasure I present this volume not only to the specialist in New Guinea languages, but to the student of language in general.

*R.E. Longacre*  
*Ixmiquilpan, Mexico*  
*February 1972*

## ORIENTATION

Fore is spoken by approximately 12,000 speakers in the Eastern Highlands District of New Guinea, with Okapa as their government centre. There are at least two dialects of Fore, north and south. This paper is based on the northern dialect. Fore belongs to the Gende-Siane-Gahuku-Kamano-Fore family of this district, as suggested by S.A. Wurm, "The Languages of the Eastern, Western, and Southern Highlands, Territory of Papua and New Guinea" in A. Capell *Linguistic Survey of the southwestern Pacific, New and Revised Edition* (Noumea, South Pacific Commission, 1962). Fore as an ethnic group has come to the attention of the world because of the occurrence of kuru, a rare latent virus disease with 100% fatality, restricted to the members of this speech community.

The phonemes of Fore are p,t,k,ʔ,b,r,g,m,n,w,y,s,a,e,i,o,u,ʌ. The voiceless stops are unaspirated utterance initially and lengthened utterance medially. The vowels a and ʌ are both spelled as a in this monograph, and glottal stop ʔ is written as an apostrophe. There is a pitch stress phoneme which is written as acute accent over the vowel in the body of this paper but not indicated in the accompanying texts. For previous treatments of Fore phonemics, see Ray Nicholson, 1962; Pike and Scott, 1963. The Nicholson article adopts a slightly different interpretation of the consonantal stop phonemes. In the Pike and Scott article geminate vowel clusters are spelled for convenience in symbolising certain sequences of accented and unaccented vowels.

I gratefully acknowledge the help of the following:

University of Papua and New Guinea for producing a morpheme concordance from Fore text material collected by the author. The concordance was produced on an IBM 1130 computer, as programmed and directed by M.H. McKay, Professor of Mathematics.

Kenneth Wohlberg who spent his summer vacation from Primary School teaching in collecting and transcribing additional Fore text material for use in this project.

## 0. INTRODUCTION

Fore is characterised by an extreme development of features which are typical of languages throughout the whole highland region. Two of these features deserve special mention here. Firstly, no separate conjunctions exist. Instead, the relation of one action to another is indicated by means of verb suffixes. Secondly, long sequences of verbs occur, joined together according to their various relationships. Often the analyst wonders when such a sequence will end. Do such extravagant combinations really form one sentence unit?

It seems best to commence with an actual recorded text, showing some of the specific problems encountered. The simple Fore narrative that follows highlights a few of the intricacies of Fore speech. The following display anticipates the analysis which is to follow and is dependent on that analysis for its justification.

## 1. SAMPLE TEXT

NARRATIVE DISCOURSE<sub>A</sub>: *'A Dog Yelps in the Night.'*

This short discourse consists of a STAGE, an EPISODE, and a CLOSURE. (Each Clause of DISCOURSE<sub>A</sub> is numbered A<sub>1</sub> A<sub>2</sub> A<sub>3</sub> etc., and relationship morphemes are underlined.)

STAGE: *Simple Sentence*

A<sub>1</sub> SequenceC1: Ai atamaipa            ma    mima            eri'ya  
                 yesterday afternoon here I was and work  
                 Yesterday afternoon while I was here working,  
  
         mae\_            miyuwaginisi,  
         I got and I was, and

EPISODE<sub>n</sub>: *Major Portion of Narrative Paragraph*

A<sub>2</sub> CompoundC1: nanogaega Karao'mage    tumpa\_  
                 my cousin and Karao'ma went down and  
                 my cousin and Karao'ma came down and took me



nababurusugu,  
*they accompanied me, and  
 with them,*

A<sub>3</sub> CompoundCl: poya maete tumpa\_ ikapurusugu,  
*tops got and went down and they sold, and  
 they brought down spinning tops to sell,*

A<sub>4</sub> SimpleCl: imagi,  
*we went up, and  
 and we went up,*

A<sub>5</sub> SimpleCl: wamagita, asenabinti,  
*we went, and in the night,  
 and we went (it was in the night),*

A<sub>6</sub> SimpleCl: Amorantaguti wauwakini,  
*to Amorantaguti we went, and  
 and we went to Amorantaguti,*

A<sub>7</sub> SimpleCl: inaba na tamuguta,  
*palm-nut things they gave us, and  
 and they gave us clusters of palm-nuts,*

A<sub>8</sub> SimpleCl: natagi,  
*we ate, and  
 which we ate,*

A<sub>9</sub> SimpleCl: taraosisibinti ka kampa tanta inaba namugu,  
*in trousers one not cooked nut they gave me, and  
 and they also gave me one uncooked palm-nut which I*

A<sub>10</sub> SimpleCl: ira'uritegi  
*I carried it, and  
 carried in my trousers,*

A<sub>11</sub> SequenceCl: yakupa pitasa, auka abokane,  
*fire from there it was a bamboo cooking container  
 and from there I got a light, it was a bamboo cooking container,*

aiwapuma igi'ma igi'uritegi,  
*split it and lit it and carried the light, and  
 which I split and lit and carried,*



- A<sub>12</sub> SequenceCl: ima Payampa ntamapinti asu\_ miyuwaginisi,  
 went up and into Payampa's house went up and I was, and  
 and I went up and stayed in Payampa's house,
- A<sub>13</sub> SimpleCl: isigeba igasusugu,  
 they two they went up, and  
 while the other two went up further,
- A<sub>14</sub> SimpleCl: naeba migagategi,  
 I I rested, and  
 and there I stayed a while,
- A<sub>15</sub> SequenceCl: ima Kasa'yabu ntamapinti asu\_  
 went up and into Kasa'yabu's house went up and  
 and then I went up and looked into Kasa'yabu's  
 agauwapa,  
 I looked, and  
 house,
- A<sub>16</sub> SimpleCl: ago waitamintoga,  
 already he was asleep, and  
 and I saw that he was already asleep,
- A<sub>17</sub> CompoundCl: asu\_ agagategi  
 went up and I looked, and
- A<sub>18</sub> SequenceCl: ima iyoka,  
 went up and we went up, and  
 so I went up and we all went up,
- A<sub>19</sub> SequenceCl: masimabi mi ntamapi kamanapa uma  
 in the house where young men were talk said and  
 and we stayed in the house with the young men and  
 migagate waitamintokana,  
 stayed and we slept, and  
 talked and slept,
- A<sub>20</sub> SimpleCl: karantoma agisara ta'wamagina,  
 little dog at its foot it burnt, and  
 and a little dog burnt its foot in the fire,
- A<sub>21</sub> SimpleCl: kauguyegi,  
 it barked, and  
 and yelped

A<sub>22</sub> CompoundCl: a'ya'maba mesu\_ a-e uwaetategi,  
*everyone went up and exclamation we called out, and  
 and everyone of us jumped up with fright,*

A<sub>23</sub> SimpleCl: meru to waimarategina,  
*down there again we slept, and  
 and then we laid down again and slept,*

A<sub>24</sub> CompoundCl: mesu\_ maregi,  
*went up and it dawned, and  
 and when dawn came up,*

CLOSURE: Sequence Clause

A<sub>25</sub> SequenceCl: irosa'ma tumuwe.  
*went outside and I came down  
 I left and came down here.*

#### 1.1 CLAUSE ANALYSIS OF SAMPLE TEXT

At first glance, each predicate (verb) seems linked in some kind of sequence to the one that follows. In actual fact they occur in groupings, and the first of these groupings (into clauses) has already been indicated in the text. So in looking at the overall analysis, we shall commence from the clause level. In the sample text given, the following clause types appear:

a) *Simple Clauses* (numbers A<sub>4-10, 13, 14, 16, 20, 21, 23</sub>). These have only one predicate. Other slots vary.

b) *Compound Clauses* (A<sub>2, 17, 22, 24</sub>) have two predicates, each of which is considered to indicate a part of one overall event. They are joined in this compound relationship by the absence of any marker (-\_) on the first of the two predicates. There is one Compound Clause in this text that features recursion (A<sub>3</sub>). It embeds a Simultaneous Clause (marker -te) as the first of the two bases of the Compound Clause.

c) *Simultaneous Clauses* are formed by using the Simultaneous marker -te on the first of two predicates, showing that the two actions are conceptualised as temporally overlapping. The only Simultaneous Clauses in the sample text are embedded, one in a Compound Clause (A<sub>3</sub>), the other in a Sequence Clause (A<sub>19</sub>).

d) *Sequence Clauses* (A<sub>11, 18, 25</sub>) are formed by using the sequence relationship marker -ma on the first of two predicates, thus showing that the two actions are considered to be in time sequence. Some of the

Sequence Clauses in this text feature recursion. Clauses  $A_1$ , 12, 15 have an embedded Compound Clause as one of their Sequence bases, and  $A_{19}$  has a Simultaneous Clause as its second base.

## 1.2 SENTENCE ANALYSIS OF SAMPLE TEXT

The next grouping in this text may be made by noting where specific grammatical changes of subject occur. When the subjects of consecutive clauses remain the same (as indicated in the verb structure), the clauses form part of one "sentence". When the subject changes, a new sentence begins. This deviates somewhat from the usual stereotyped notion of "sentence" in that such units do not stand on their own in Fore. It is the paragraph in Fore that may stand alone without alteration (cf. Longacre 1970, 1972).

Occasionally sentence breaks may occur within a string of same-subject verbs, but no such strings are found in this text. Such strings will be described and exemplified later.

In the sample text, changes of subject are grammatically indicated following clauses  $A_1$ , 3, 6, 7, 8, 9, 12, 13, 16, 18, 19, 21, 24. Here sentence breaks appear. Various relationship markers occur within the sentences thus indicated, linking the clauses together, and giving rise to various sentence types. Those occurring here are:

a) *Simple Sentences* ( $A_1$ , 7, 8, 9, 13, 19), which consist of one clause only.

b) *Simultaneous Sentences* (combination of clauses  $A_{10-11} + 12$ , 14 + 15-16, 17 + 18, 22 + 23, 22-24 + 25) are joined together using a same-subject Simultaneous marker -tegi. This marker occurs in the last verb of the first base. That is, when  $A_{10-11} + 12$  form a Simultaneous Sentence, -tegi occurs in  $A_{11}$ . Occasionally, the forward reference of a same-subject or different-subject marker demands that a different-subject morpheme be interpreted as indicating simultaneity, in view of the non-specific nature of different subject coordination, as in clause  $A_{24}$ . Here this allows the whole Parallel Sentence  $A_{22-24}$  to be in Simultaneous relationship with clause  $A_{25}$  (see chart, end of section 1.4).

c) *Sequence Sentences* ( $A_4 + 5 + 6$ , 20 + 21) are formed of clauses considered to be in time sequence. The same-subject Sequence marker -magi occurs on the last verb of the first base.

d) *Parallel Sentences* ( $A_2 + 3$ , 10 + 11, 22-23 + 24) may have two or more bases. These may be clauses ( $A_{24}$ ) or embedded sentences ( $A_{22-23}$ ) in apposition. In terms of forward subject reference, each base refers

to what follows the whole, without cross-reference between the bases of the Parallel Sentence. Any one base could be used on its own (omitting all others), and the discourse would still proceed smoothly.

e) *Focal Sentences* ( $A_{15} + 16$ ) indicate neither same nor different subjects. In this the Focal Sentence differs from the sentence types already mentioned, where the forms within a sentence are specifically same-subject. Usually the second base of such a sentence is an amplification or specification of the first base. The Focal marker *-pa* occurs on the last verb of the first base.

### 1.3 PARAGRAPH ANALYSIS OF SAMPLE TEXT

In this discourse there is only one paragraph. All sentences here are joined together using different-subject coordinate relationship markers, and each sentence is analysed as filling a paragraph-level BUILD-UP slot (BU). In such paragraph-level coordinate linkage neither definite time sequence nor the lack of it is featured; rather, the events indicated are non-committally conjoined.

Eight of a possible 21 different-subject coordinate markers occur here in the sample material. These markers indicate various combinations of person, number and tense as well as the overall relationship of coordination. For simplicity, *-ogá* (third person singular, past tense form) will be used to designate this whole set of markers. The marker *-ogá* itself occurs once in the text, in  $A_{16}$ . The other markers occurring here are in  $A_1, 2, 3, 6, 7, 8, 9, 12, 13, 18, 19, 21, 24$ . The reader should note that the final verb in the whole discourse, *tumuwe* in  $A_{25}$ , has no relationship marker, but simply closes the paragraph. More will be said later about such final verbs.

This whole discourse is really a simple NARRATIVE PARAGRAPH.

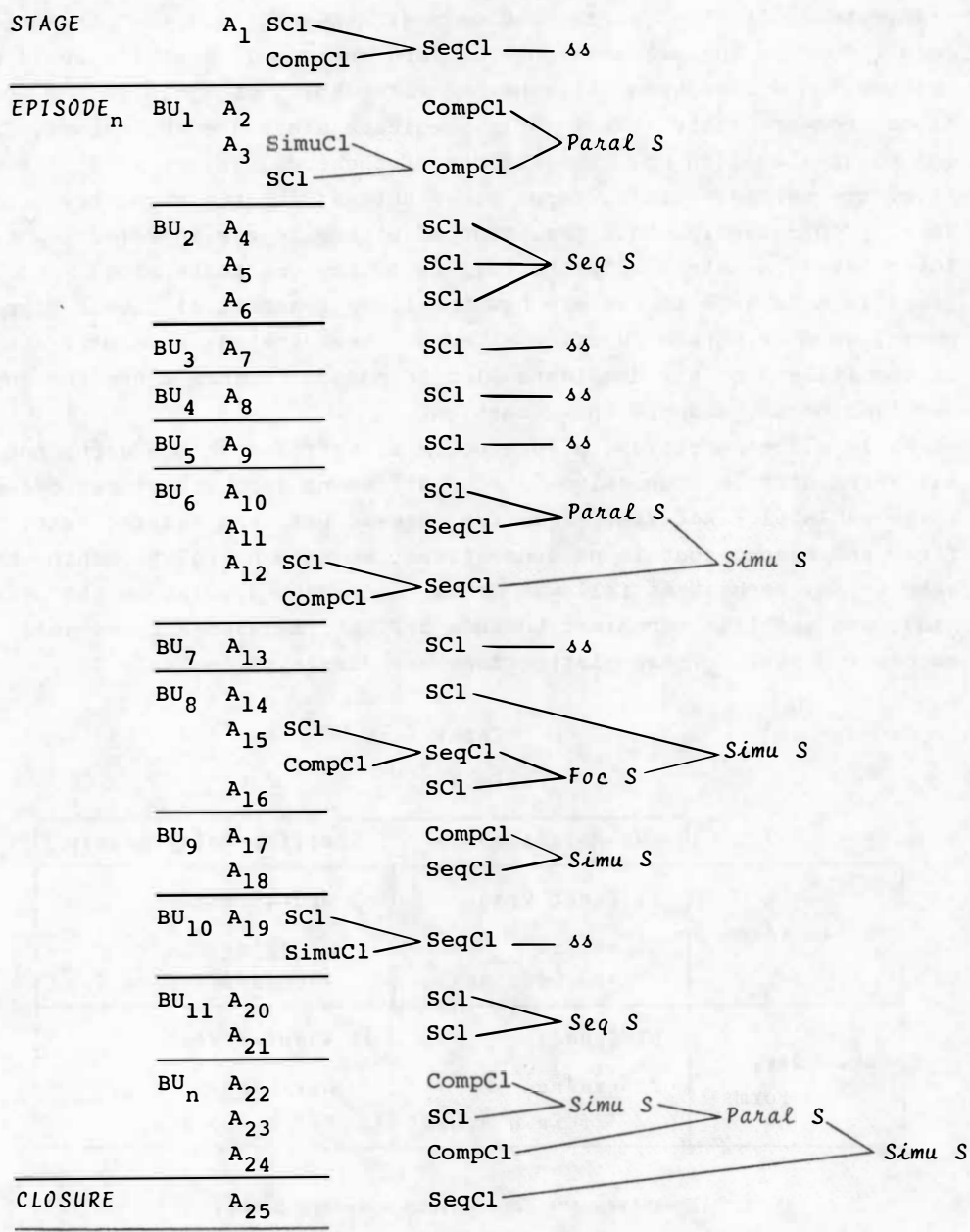
### 1.4 DISCOURSE ANALYSIS OF SAMPLE TEXT

In discourse analysis, except when a string of paragraphs constitutes an embedded discourse, each paragraph is considered to be an *EPISODE* or *POINT*. Thus, this one-paragraph discourse has only one episode. Here as in most Fore discourses, *STAGE* and *CLOSURE* are determined lexically - grammatically they are simply part of the large overall paragraph.

Thus *NARRATIVE DISCOURSE<sub>A</sub>* consists of a *STAGE* ( $A_1$ ), one *EPISODE* ( $A_{2-24}$ ), and a *CLOSURE* ( $A_{25}$ ).

The following tree graph summarises the *DISCOURSE*, *PARAGRAPH*, *Sentence*, and *Clause* analysis of the sample text:

NARRATIVE DISCOURSE<sub>A</sub>: 'A Dog Yelped in the Night.'



## 2. IMPORTANCE OF ACTION SLOT

The reader may have noted that in the above text, there were 43 predicate or "action" words, but only 37 non-predicate or "non-action" ones. Such is the preponderance of Fore verbs. If anything could be omitted and a discourse still be understandable, it would be the optional non-predicate items. Only predicate slots are obligatory, from the Clause-level on up. The fillers of these obligatory predicate slots (i.e. the verbs) contain, among other things, ALL the connectives of Fore. Consequently, this treatment of higher levels in referring to lower levels mentions only the fillers of the predicate slots. No attempt is made here to explain how the lower grammatical levels of morpheme, word or phrase function as such. Nevertheless a summary statement of the fillers of the predicate slot is needed to show where the connectives occur, and how they function.

While all connectives in Fore occur as suffixes on the verb, not all verbs contain connectives. Four different verb structures occur. These we label *Final Verb*, *Equative*, *Medial Verb* and *Adapted Verb*. The first and second contain no connectives, so show no relationship whatever to any verbs that follow. Medial and Adapted verbs on the other hand, use specific morphemes to show definite relationship to some succeeding verb. These distinctions are displayed in Table 1.

TABLE I  
VERB TYPES

	No Relationship	Specific Relationship
Basic forms	a) <i>Final Verb</i> wakiye 'he will go'	c) <i>Medial Verb</i> wamagina 'he goes and he...'
Secondary forms	b) <i>Equative</i> namáne 'it is a house'	d) <i>Adapted Verb</i> wakibipa 'if he goes...'

(Equatives are formed from non-verb items,  
Adapted Verbs from Final or Medial Verbs.)

### 2.1 STRUCTURE OF THE VERB

Each verb in Fore has either a relationship or a mood marker as one

of its suffixes. Throughout this description, relationship markers are underlined for the reader's benefit. These occur on all Medial and Adapted verbs. Mood markers occur on Final verbs and Equatives.

The following notes on the structure of each of the verb types are by no means intended to be exhaustive, but are included to give the reader an understanding of Fore verb structure and of the function of the relationship markers within the verbs.

a) *Final Verbs* are formed from verb stems and have obligatory tense, subject, and mood morphemes. Thus the basic formula of a Final Verb is:

Final Verb = + Verb stem + Tense + Subject + Mood,

in which + indicates an obligatory item. Two optional aspect slots with various fillers may also be added, one following the verb stem and the other following subject. Some transitive Final Verbs also have obligatory personal referent prefixes which indicate either a direct or an indirect object according to the particular verb stem. The various obligatory and optional affixes of the Final Verb, and the function auxiliary verbs, are described in Scott 1968.

natáne 'you ate'

(na-tá-an-e 'eat-past-you-indicative')

natánó 'Did you eat?'

(na-tá-an-ó 'eat-past-you-interrogative')

imíwaegáitampéne 'you really finished giving it all to him'

(i-mí-wae-gai-tá-ampé-n-e 'them-give-totality-completive-past-you-emphasis-indicative')

b) *Equatives* are formed from non-verb items, and have Predicate and Mood suffixes. These non-verb items may be simple non-verb stems, or may include any number of relevant affixes. Equatives act in the way Final Verbs do in higher-level structure, in that they conclude their portion of an utterance (thus ending a paragraph), and are not marked for specific relationship with what follows.

Their formula:

Equative = + Non-verb item + Predicate + Mood.

namáne 'it is a house'

(namá-n-e 'house-predicate-indicative')

namánó 'Is it a house?'

(namá-n-ó 'house-predicate-interrogative')

namákapíntisawé 'it is from inside your house'

(namá-ka'-pinti-sa-w-e 'house-your-into-from-predicate-indicative')



c) *Medial Verbs* have a simple formula, deceptively so in view of the difficulty foreign speakers have with them. The relationship markers that they contain indicate the type of relationship one predicate has to another. These verbs also indicate whether the subject of each predicate is the same (SS) or different (DS) from that of the following predicate. Some even indicate tense. Basic formula for the Medial Verb is:

Medial Verb = + Verb stem + Relationship + Anticipatory Subject,

where the relationship marker indicates what conjunctive relationship this predicate has to a following predicate. The anticipatory subject tells what the subject of that following predicate is expected to be.

kanamagina 'he came and he...'

(kana-magi-na 'come-same subject, sequence-he')

kanantana 'he came and he...'

(kana-nta-na 'come-same subject, coordinate-he')

kanaogána 'he came and (a different) he...'

(kana-ogá-na 'come-different subject, coordinate, he, past-he')

Aspect fillers are optional, and occur following the verb stem. As with Final verbs, and also again with the Adapted verbs described next, some transitive Medial verbs obligatorily take a personal referent prefix.

imíwaegasógini 'he finished giving it all to them and they...'

(i-mí-wae-gas-ogf-ni 'them-give-totality-completive-different subject, coordinate, he, past-they')

Now take the first example given (kanamagina). Any such same subject Medial verb may be shortened by omission of *part* of the relationship marker and the anticipatory subject marker. The portion of the relationship marker that may be omitted (which is always -gi) could be considered to be a separate marker indicating general conjunctive linkage, but by this expedient more complications are introduced than are solved. More important than this consideration is the fact that the Anticipatory Subject is obligatorily omitted when such a verb is shortened.

asugina 'he goes up and he...' may be shortened to asu\_

(asu-gi-na' 'up towards-same subject, compound-he')

maetegina 'he gets and he...' may be shortened to maete

(mae-tegi-na' 'get-same subject, simultaneous-he')

kanamagina 'he comes and he...' may be shortened to kanama

(kana-magi-na' 'come-same subject, sequence-he')



In such shortening, any additional optional slots are retained:

imíwaegáitegina 'he gave it all to them completely and he...'

may be shortened to imíwaegáite

(i-mí-wae-gái-tegi-na' 'them-give-totality-completive-same subject, simultaneous-he')

d) *Adapted Verbs* are formed from either Final or Medial verbs. Final verbs lose their last syllable (part of the second last morpheme along with the mood marker), which is replaced by a relationship marker. Different subject Medial verbs (same subject verbs are not used in this construction) lose part of their relationship marker along with the anticipatory subject and these elements are replaced by Adapted Verb's relationship marker.

The lost portion of the relationship morpheme, which is always -ga, -ka, -gi, -ki, -gu or -ku, could be considered to be the equal of the -gi lost from shortened same subject forms as mentioned above. Using elaborate rules, the -g to -k variation could be explained morphophonemically, and the vowel variants by vowel harmony. The remaining portion of the shortened suffix could then be considered to be the person/number morpheme proper.

Adapted Medial verbs are rare, and the reason for their occasional preferred use over adapted Final verbs has yet to be adequately determined. The basic formula for Adapted Verb forms is:

Adapted Verb = + Shortened Final/Medial verb + Relationship.

For Final Verbs, this means:

+ Verb stem + Tense + Subject + Relationship.

For Medial Verbs:

+ Verb stem + Relationship (person/number)  
+ Relationship.

agatóné 'I really saw him', a Final Verb, may be adapted to

agatópa 'when I saw him...'

(a-ga-t-ó'n-e 'him-see-past-I-emphasis-indicative';

a-ga-t-ó'pa 'him-see-past-I-focal')

agauwágana 'I saw him and he...', a Medial Verb, may be adapted to

agauwápa 'when I saw him...'

(a-ga-uwága-ná 'him-see-different subject, coordinate, I, past-he';

a-ga-uwá-pa 'him-see-different subject, coordinate, I, past-focal')

## 2.2 RELATIONSHIP IN MEDIAL VERBS

A display of the various conjunctive relationship markers in chart

form may help explain the variety of relationships marked in the Medial forms. This is set out in Table II.

TABLE II  
CONJUNCTIONAL RELATIONSHIP MARKERS

	Same Subject anticipated (SS)				Different Subjects (DS)
	Compound Action	Simultaneous Actions	Sequence of Actions	Coordinate Actions	Coordinate Actions
Relationship marker	<u>-gi</u>	<u>-tegi</u>	<u>-magi</u>	<u>-nta</u>	( <u>-ogá</u> )
Short form	<u>-</u>	<u>-te</u>	<u>-ma</u>		

(-ogá) represents a paradigm of markers, of which the very commonly used third person singular past tense form is -ogá.

These medial relationships are as follows:

a) *Compound* relationship markers relate two predicates as actions which together constitute one overall event. In many instances the verb in the first predicate slot, to which the marker is suffixed, is a directional verb.

asugina máeye 'he went up and got it'  
(asu-gi-na' 'up towards-SS Compound-he';  
máe-ø-y-e 'get-present-he-indicative')

b) *Simultaneous* relationship markers relate two predicates as separate actions which are considered by the speaker to be temporally overlapping. In Fore, this means that the second action either immediately follows the first (begins as the other is ceasing), or occurs while the first is still in progress. The subjects of both predicates are the same.

máetegina kánaye 'he got it and came (with it)'  
(máe-tegi-na' 'get-SS Simultaneous-he';  
kana-ø-y-e 'come-present-he-indicative')

c) *Sequence* relationship markers relate two predicates as the actions which are in some kind of time sequence. Again the subjects are identical.

kanamagina amfíye 'he came and is here'  
 (kana-magi-na' 'come-SS Sequence-he';  
 ampá-mi-ø-y-e 'to here-be-present-he-indicative')

d) *Coordinate* relationship, Same Subject markers are not as frequent as are the markers of the previous three relationships, and their usage seems more limited. They coordinate predicates without specifying any definite time or sequence relationship - though often such relationships are situationally present. They are used to break up paragraphs into sentences of desired length when the subject does not change.

kanantana máeye 'he came and he got it'  
 (kana-nta-na' 'come-SS Coordinate-he';  
 máe-ø-y-e 'get-present-he-indicative')

e) *Coordinate* relationship markers, Different Subjects, are used quite frequently, as these are the only Different Subject forms available to cover all the relationships specified separately by Same Subject markers, of which there are the four already mentioned.

It seems simplest to consider that these (-ogá) markers function in much the same way as -nta SS Coordinate marker in that they break up paragraphs into manageable sentence chunks. Just occasionally there is need to interpret them as being equivalent to a -magi (Sequence) or a -tegi (Simultaneous), in forming Parallel Sentences (cf. Section 4.1).

kanaogána watáyé 'he came and she went'  
 (kana-ogá-na' 'come-DS Coordinate, he, past-she';  
 wa-tá'-y-e 'go-past-she-indicative'; in which 'he' and 'she' have been used to indicate the change of subject, although Fore shows no such distinction between masculine and feminine forms)

In this example, the relationship marker -ogá is a composite morpheme indicating that the subject of this verb is third person singular ('he, she, it'), that this verb is joined by coordinate relationship with one that follows, that there is a change of subject, and that the action is in a past tense (Final verbs, by contrast, mark two past tenses). As seen in Table III, there are three sets of (-ogá) markers which correspond to past, present, and future. However, further morphemes which specifically mark past or future, may be used in such verb forms - in which case the present composites are used.

kanaogána... 'he came and she...'  
 (kana-ogá-na' 'come-DS Coordinate, he, past-she')  
 kanatágina... 'he came and she...'  
 (kana-tá-agf-na' 'come-past-DS Coordinate, he, present-she')

Table III shows the full range of the DS Coordinate morphemes.

TABLE III  
COORDINATE RELATIONSHIP MARKERS, DIFFERENT SUBJECTS

PAST			PRESENT			FUTURE					
<i>Sing.</i>	<i>Dual</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Dual</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Dual</i>	<i>Plur.</i>			
1st	<u>-uwága</u>	<u>-úwaga</u>	<u>-úwaka</u>	1st	<u>-óga</u>	<u>-ogá</u>	<u>-oká</u>	1st	<u>-aká</u>	<u>-ága</u>	<u>-áka</u>
2nd	<u>-uku</u>			2nd	<u>-aká</u>			2nd	<u>-aga</u>		
3rd	<u>-ogá</u>	<u>-usúgu</u>	<u>-úgu</u>	3rd	<u>-agí</u>	<u>-agá</u>	<u>-ága</u>	3rd	<u>-aka</u>	<u>-isígi</u>	<u>-ígi</u>

Another thing that needs to be said about these DS and SS relationship markers concerns partial change of subject. What happens when there is a shift of subject from singular to plural or vice versa, and part of the subject changes, part remains? In Fore, either DS or SS forms may be used, depending on the speaker's viewpoint. DS forms are far more common in such contexts, but the choice is there. In the following examples this option is illustrated (there is, furthermore, a sentence boundary in the first example, but not in the second).

tumógara wáuse 'I came down - and then we went together'  
(tum-óga-ra' 'go down-DS Coordinate, I, present-we two';  
wa- $\emptyset$ -us-e 'go-present-we<sub>2</sub>-indicative')

tumimagí wause 'I came down and then we went together'  
(tumi-magi- $\emptyset$  'go down-SS Sequence-I';  
wa- $\emptyset$ -us-e 'go-present-we<sub>2</sub>-indicative')

In the former, the emphasis is on change of subject, to give:  
'I came down - and went along with him as he went'.

In the latter, emphasis is on keeping the same subject:  
'I came down and he came along with me as I went'.

Another question arises here. Why is the latter form tumimagí and not tumimagirá, since -rá 'we<sub>2</sub>' is the anticipated subject? Actually, in such instances where there is such a partial change and a SS form is used, it seems a Fore wishes to emphasise specifically what the subject has been before he adds to or narrows down that subject. After all further verbs will tell what the new subject is. In all other instances, this anticipatory subject morpheme accurately predicts the subject of the next action to which it is related. The full range of anticipatory subject morphemes is set out in Table IV.

TABLE IV  
ANTICIPATORY SUBJECT MARKERS

	<i>Singular</i>	<i>Dual</i>	<i>Plural</i>
<i>1st</i>	-ǵ	-rá	-ǵ or -ta'
<i>2nd</i>	-ná	-risí	-ri'
<i>3rd</i>	-na'	-nisí	-ni'

All of the linkage of predicates within clauses, almost every linkage within sentences (by numerical count), and probably all links within paragraphs (but cf. 8.2), are by virtue of some kind of Medial marker. For special relationships, Adapted verbs are used to link sentence bases together. These are described in the following section.

### 2.3 RELATIONSHIP IN ADAPTED VERBS

Table V displays the variety of relationship markers which are found in Adapted Verbs, and gives a quick idea of the uses to which Adapted Verbs are put.

TABLE V  
ADAPTED VERB RELATIONSHIP MARKERS

<i>Focal</i>	<i>Referent</i>	<i>Contra-factual</i>	<i>Comparison</i>	<i>Alternative</i>
- <u>pa</u>	- <u>ka</u>	- <u>sintá</u>	- <u>sá</u>	- <u>pera</u> - <u>pé</u> - <u>paya</u>

Limitations in the formation of these Adapted Verbs have not been fully understood to date, but they are not particularly relevant to the present study. Only those idiosyncrasies which bear on the relationships between verbs are given here:

a) *Focal* relationship marker -pa is akin to another morpheme, the normal focus morpheme -pa or -ba (morphophonemic variants) which may occur on any non-verb, and on any verb on which an Anticipatory Subject

occurs. Some English conjunctions which are used to gloss this relationship in Adapted Verbs are 'when, if, that, as for' depending on context. Further additional examples to those given below are found in section 4.2.

Final Verb *agatóné* 'I really saw him'

(a-ga-t-ó'-n-e 'him-see-past-I-emphasis-indicative')

becomes *agatópa*... 'When I saw him...'

(a-ga-t-ó'-pa 'him-see-past-I-focal')

as in *agatópa waitámitatáyé* 'When I saw him he was asleep.'

Medial Verb *agauwágana*... 'I saw him and he...'

(a-ga-uwága-na 'him-see-DS Coordinate, I, past-he')

becomes *agauwápa*... 'When I saw him...'

(a-ga-uwá-pa 'him-see-DS Coordinate, I, past-focal')

b) Referent relationship marker *-ka* is the same as the normal referent morpheme *-ka* or *-ga* (morphophonemic variants) found on non-verbs. It means 'about, concerning', and refers to the action expressed in the predicate on which it occurs. Its particular idiosyncrasy is that it must obligatorily take an anticipatory subject following it, in the way that Medial verbs do. Possibly, then, the filler of the relationship slot in such Adapted Verbs should be listed as:

*-ka* + Anticipatory Subject.

Final Verb *agaoméne* 'we both really saw him'

(a-ga-ø-omé-n-e 'him-see-present-we<sub>2</sub>-emphasis-indicative')

becomes *agaomékana*... 'concerning our seeing him...'

(a-ga-ø-omé-ka-na 'him-see-present-we<sub>2</sub>-referent-he')

as in *agaomékana aogiyenaba piye* 'We were watching and he worked well.'

It is interesting to note that this is the only Adapted Verb that MUST (or even may) take an Anticipatory Subject.

Neither the *-ka* here, nor the *-pa* above, can be exactly glossed with equivalent conjunctions in English. The use of Adapted Verbs with these morphemes must be understood in the light of Fore culture and thought patterns. For instance, the first verb in a simple sequence in English, such as 'I went down and saw him', may in Fore context need to be translated by an Adapted Verb with a Focal marker, or - if the going down was necessary to the seeing - by an Adapted Verb with the referent marker. In other situational and linguistic contexts, a Compound Medial verb form may be required.

c) Contra-factual marker *-sintá* is the Fore equivalent of the English



'if you had...'. Its idiosyncrasy is that it often occurs with a special final verb form as its apodosis (the Improbable Aspect form, Scott 1963, 53).

Final Verb tumitóné 'I really went down'

(tumi-t-ó'-n-e 'go down-past-I-emphasis-indicative')

becomes tumitósintá... 'If I had gone down...'

(tumi-t-ó'-sintá 'go down-past-I-contrafactual')

as in tumitósintá maetósiné 'If I had gone down, I would have got it.'

d) Comparison of actions is indicated through the usage of -sá. Again this is a verb usage of a non-verb suffix (-sa 'from'). English 'from' does not, however, fit here in the verb. Here -sá would be glossed 'AS (he does) SO (that other one does)', or 'in the manner that...'.  
 Final Verb pemíne 'he really does it'

(p-ø-emf-n-e 'do-present-he-emphasis-indicative')

becomes pemísa 'as he does, so...'

(p-ø-emf-sá 'do present-he-comparison')

as in pemísa puma piye 'As he does, so does that one.'

e) Alternative Adapted verbs use one of three markers, all of which are interrogative in nature. When a simple 'either...or' option is indicated, -pera (or -bera morphophonemically) is used on each alternative base except the last. This last base may have a verb of any form. Where there is more likelihood of the first of two actions occurring than the second, -pera (or -bera) is shortened to -pé (or -bé), and -paya (or -baya) is added to either the verb or a non-verb item in the second base. The suffix -paya expresses doubt, and has been previously described as the Alternative Aspect (Scott 1968, 53). Conversely, when the first action is the one more in doubt, then -paya is used as the Alternative marker on the first verb where it replaces -pera. Once again the second base may have a verb of any form.

Final Verb wakibene 'you will go'

(wa-kib-en-e 'go-future-you-indicative')

becomes wakibepera... 'will you go or...'

(wa-kib-e-pera 'go-future-you-alternative')

or wakibepé... 'will you go or possibly...'

(wa-kib-e-pé 'go-future-you-alternative')

or wakibepaya... 'will you possibly go or...'

(wa-kib-e-paya 'go-future-you-alternative')

as in wakibepera mikibené 'Will you go or stay?'

or wakibepé mikibepayawé 'Will you go or possibly stay?'

or wakibepaya mikibené 'Will you possibly go, or are you staying?'

## 2.4 POSTULATION OF LEVELS

A major problem centres around the postulation of levels. At first glance there seem to be three: Clause, Sentence, Discourse; in which relationship verbs (Medial and Adapted) join clauses into sentences (of considerable length) which conclude with non-relationship verbs (Final verbs, Equatives). These super-sentences then link together to form discourses without any intervening paragraph level. But is this really so? To begin with, how do we know that ALL relationship verbs really belong on the sentence level? Secondly, such an analysis certainly makes the sentence-level very heavy. So we shall look at the most numerous verbs, the Medials, to see if this is really the case. They will then be used to form the initial basis in postulating a different scheme of levels in Fore.

At first, usage of long versus shortened forms of the same subject Medial verbs seems optional. It is necessary, however, to consider the fact that relatively few non-verb items separate the shorter forms compared to the number that occur between longer forms. Is there a reason? To test this, a check chart was set up to study immediate constituent groupings. This was done by intuition rather than by stateable reasons. When a verb form was felt to be closely knit to another, and this close-knit grouping was considered to embed within a larger grouping, it was checked on the chart. A brief run through a few discourses produced the chart shown in Table VI. In this chart, each row and column is labelled with a relationship marker which indicates two conjoined predications which have this marker on the first verb. Constructions thus indicated on the vertical axis embed within constructions similarly indicated on the horizontal axis. Thus, at the intersection of the row labelled -te and the column labelled -magi a check mark indicates that predications conjoined with -te may embed as a base of a construction conjoined with -magi.

Why is there a big gap in the left-hand bottom quadrant? Obviously the set (-, -te, -ma) occurs within everything else, while the set (-gi, -tegi, -magi, -nta, -ogá) occurs within itself only (except for within -gi). The couple of blanks in the two groupings can be quickly filled with elicited examples. Thus the chart shows that -, -te, -ma, mark linkages in closer groupings than do -gi, -tegi, -magi, -nta, -ogá. Could one grouping then be indicative of clause, the other of sentence?



TABLE VI  
VERB GROUPINGS WITHIN GROUPINGS (EMBEDDING)

	- <u>  </u>	- <u>te</u>	- <u>ma</u>	- <u>gi</u>	- <u>tegi</u>	- <u>magi</u>	- <u>nta</u>	(- <u>ogá</u> )
- <u>  </u>	x	x	x	x	x	x	x	x
- <u>te</u>	x	x		x	x	x	x	x
- <u>ma</u>	x	x	x	x	x	x	x	x
- <u>gi</u>		x			x	x	x	x
- <u>tegi</u>			x		x	x	x	x
- <u>magi</u>					x	x	x	x
- <u>nta</u>					x	x	x	x
(- <u>ogá</u> )		x	x		x	x		x

With this observation of immediate constituent groupings tallies the fact already stated that strings of shortened Medial verbs (linked internally with -  , -te, -ma) have fewer intervening non-verb items than do strings linked with the other conjunctive affixes. Furthermore, some of the nouns (especially Subject, Time, and Location) that occur initially in strings of shortened Medial verbs often pattern with the whole string instead of with just one of its predicates - although an individual predicate may have, e.g. its own Object or Location. For these reasons, then, it seems plausible to call the more closely-knit grouping a clause, and the looser grouping a sentence. We should expect clauses to be the building blocks of sentences.

Do we then, as previously suggested, have just the levels Clause, Sentence, and Discourse? With such an analysis there seems to be no end of embedding or recursion of the sentence-level constructions within each other, and only the use of a Final verb (or rarely, an Equative) concludes such a series. Yet such long Fore "sentences" carry many of the features of paragraph found in other languages. Nevertheless, at first glance, there seems no consistent grammatical way to distinguish between sentence and paragraph in Fore.

There is, however, an analytical problem centering around the SS Coordinate marker -nta. Why does -magi occur almost seven times more frequently than -nta, and yet so often seems interchangeable with it? In fact, why does the suffix -nta occur at all? On taking a closer look, -nta is seen to break long same-subject sequences into manageable chunks within the run-on chain. Could -nta then both mark sentence end and join sentences into paragraphs? And could the DS Coordinate (-ogá) markers have the same function? This reduces recursion by positing two levels. So now, at Longacre's suggestion (1970) both -nta and (-ogá) are analysed as sentence-final markers which also function as connectives within the paragraph level, i.e. the whole run-on chain.

This then helps explain why these general coordinate verbs have so much overlap with SS Sequence and even SS Simultaneous verbs. They are basically on different levels! Such an analysis also allows for the one or two occurrences of (-ogá), which in very special circumstances still need to be equated with Sequence or Simultaneous markers, and placed on sentence-level, either to produce Parallel sentences, or because of the closeness of speech-response combinations. See A<sub>23</sub> and 24, C<sub>7</sub> and 8, 13 and 14, etc.

Then too, where do adapted verbs fit? They are found to be associated with non-verb items in much the same way as verbs with -gi, -tegi, -magi, and indicate other specific relationships. Hence they fit well as part of the sentence-level.

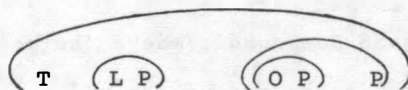
So Fore may be analysed as having the four frequently encountered higher levels: Clause, Sentence, PARAGRAPH, and DISCOURSE. We find, however, less grammatical closure in the Fore sentence than we are accustomed to find in the sentence and more grammatical closure than we might expect in the paragraph.

### 3. CLAUSE STRUCTURE

A quick look through the sample text gives the impression of almost no specific order of items within a clause. This is correct but for two rules. (1) Predicate regularly follows any other clause-level items that refer to it. (2) Simple Clauses embed within Complex Clauses. Take the first clause of the sample text. The order of items is:

Time	ai átámaipa	'yesterday afternoon'
Location	ma	'here'
Predicate	mima	'I was and'
Object	éri'ya	'work'
Predicate	máe	'I got and'
Predicate	miyuwáginisi	'I was, and'

Time relates to all three Predicates; Location could refer to all three, but more specifically relates to the first Predicate; Object refers to the Predicate immediately following it. Add to this the fact that the second and third Predicates are more closely knit, and instead of a linear T L P O P P clause, it is evident that we really have a nest of clauses:



On very rare occasions, one of the non-verb items follows the Predicate of a Simple Clause, either because the speaker forgot to include necessary information earlier (and makes a poorly formed clause), or for emphasis. I strongly suspect the former. Also, only the Predicate of a Simple Clause is obligatory. There seems to be a distinct preference for limiting the number of non-verb slots per clause (whether simple or complex), and one gets the distinct feeling that a speaker who needs to use a number of such items for clarity also increases the number of Predicates proportionally.

As mentioned previously, shortened forms of Medial verbs give close-knit combinations of Predicates. That these constructions are on the clause-level - although containing more than one Predicate - is reinforced by the way Time and Location (as above) typically refer to all Predicates in such a series. When more than one Predicate occurs, each may have its own additional slots (especially Object and Location) as well. In such cases, such additional slots immediately precede the Predicate to which they refer, as in the sample above.

### 3.1 CLAUSE TYPES

Usually a discussion of clause types centres around such relation as transitivity, benefaction, and so on. In Fore these are basically handled in the verb structure itself, even though free form Subject, Object, and Referent items may appear elsewhere in the clause. Neither these nor Time, Location, Manner, have any particular relevance to the immediate discussion concerning predicate relationships, so will not be dealt with further. (Scott 1968, pp. 46-49, 52-53, 57, deal with transitivity and benefaction.) Besides the Simple Clause (with one Predicate) the inter-relation of Predicates in the same clause gives rise to several complex clause types. Fore clause types are as follows:

a) *Simple Clauses* (SC1), which have but one Predicate slot, have no related Predicates within the clause. This one Predicate then joins its clause to other clauses to form complex clauses or sentences. So many

examples, all marked SC1, occur in the appended texts, that none are specifically listed here.

b) *Compound Clauses* (CompCl) are formed using -ø (zero) relationship marker. This zero is the shortened form of sentence-level -gi.

asu\_ máeye 'he goes up and gets it'

(asu-ø 'up towards-SS Compound'; máeye 'he gets it')

kana\_ puntfyé 'he was in the act of coming'

(kana-ø 'come-SS Compound'; puntfyé 'he did it')

wa\_ kana\_ puntfyé 'he was going and coming'

(wa-ø 'go-SS Compound'; kana-ø 'come-SS Compound'; puntfyé 'he did it')

In the last example, each non-final Predicate is linked independently to the last Predicate. This gives a string of three elements with the last element as head.

In all examples in this section, only the Predicate that contains the relationship marker is broken down into its morphemes. The last Predicate is not relevant to the internal structure of Complex clause, but its total meaning needs be given to facilitate understanding.

Other examples of Compound Clauses, as found in the appendix of texts, are (where A<sub>2</sub> is 2nd clause of Text<sub>A</sub>, etc.):

A<sub>2,17,22,24</sub>

C<sub>6,16,20,23,40,41,69,78,85,91</sub>

D<sub>2,11,21,28,38,39,60,64,84,89,98</sub>

E<sub>4,6,7,9,14,22,29</sub>

F<sub>34,35,39,44,50</sub>

H<sub>15</sub>

K<sub>10</sub>

L<sub>8,12</sub>

c) *Simultaneous Clauses* (SimuCl) use -te, the shortened form of -tegi, as their relationship marker.

máete kanaye 'he gets it and comes (he brings it)'

(máe-te 'get-SS Simultaneous'; kanaye 'he comes')

kanate wate piye 'he is coming and going'

(kana-te 'come-SS Simultaneous'; wa-te 'go-SS Simultaneous'; piye 'he does it')

In this last example, each -te verb links independently with the last Predicate, so again we have a string of three elements, with the last element as head.

Other examples are:

B<sub>8</sub>

C<sub>79</sub>

D<sub>3,6,15,20,22,24,30,59,63,77,79</sub>

E<sub>25</sub>

J<sub>12,17</sub>

d) Sequence Clauses (SeqCl) have the short -ma marker to indicate sequence relationship.

kanama ampíye 'he came and is here'

(kana-ma 'come-SS Sequence'; ampíye 'he is here')

wama máeye 'he goes and gets it'

(wa-ma 'go-SS Sequence'; máeye 'he gets it')

kanama máema naye 'he comes and gets and eats it'

(kana-ma 'come-SS Sequence'; máe-ma 'get-SS Sequence'; naye 'he eats it')

In the last example, kanama is linked in time sequence to máema, and máema to naye. This is normal multiple sequence linkage.

Further examples are:

A<sub>11,18,25</sub>

B<sub>3,5,9,11,18</sub>

C<sub>4,5,21,22,65,67</sub>

D<sub>14,46,54,55,61,71,81,85,90,101</sub>

E<sub>3,41</sub>

F<sub>7,8,16,17,18,22,23,28,30,37,45,47,48,49,54,55,57,60</sub>

G<sub>2,3,4,11,12,13,15,17,19,20,21,25,26,29</sub>

H<sub>5,6,10</sub>

J<sub>2,10,11,13,16,20</sub>

K<sub>6,12</sub>

L<sub>2,4,5</sub>

### 3.2 CLAUSE EMBEDDING

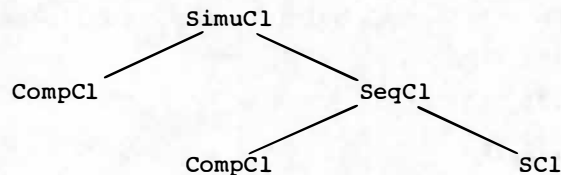
There seems to be no limit to recursion within these complex clause

types, provided that the speaker's mind is agile enough and the context conducive. A typical clause with a couple of layers of embedding is the following one taken from Text<sub>B</sub> (section 9.1):

Clause B<sub>15</sub> SimuCl: karú'ena ago yagané uma\_ ya  
*quickly already my pig to there and 'Ya'*  
 suríte ampa\_ iso'má amítátegi...  
*I called and over to there and I served it and I gave to it, and...*  
*'I went quickly and called out to my pig and went and dished out*  
*and gave (food) to it and...'*

The Predicates may be distinguished easily by the underlining of their relationship morphemes. Two manner items (karú'ena, ago), refer to all the Predicates; indirect object (yagané) refers to the two Predicates that have Simultaneous relationship (suríte, amítátegi); and object (ya) relates only to the one Predicate it immediately precedes (suríte).

Here uma\_ and suríte are linked together, as are ampa\_ and iso'má. The latter two then are further linked into amítátegi. Then the first grouping, ending in suríte joins to the second grouping. So we have a Simultaneous clause whose first base embeds a Compound clause, and whose latter base embeds a Sequence clause which in turn embeds a Compound clause.



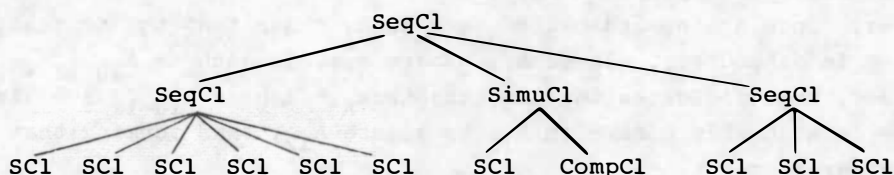
Usually in such layering of clauses, Compound clauses embed within Simultaneous or Sequence clauses, and Simultaneous embeds within Sequence, but any combination is possible. Both lexical feasibility and the distribution of non-verb items give the clues for distinguishing layers of embedding in such examples.

The majority of clauses are Simple clauses, and most others have two Predicates. Nevertheless, some long complex clauses occur. The longest I have found to date is in Text<sub>G</sub> (section 9.6):

Clause G<sub>7</sub> SeqCl: pigo to kankábepi mé arí'ma pipí  
*alright in another bowl down there pour and in that*  
 tara kankabe wánipa ti'átama, ti'átama pipí pigo káyopa ká  
*two cups of water pour and pour and in that alright one of salt*

máema    mó                    atama    yabúba ká        átama  
*get and down there put and one of sugar put and*  
paráwapa tarawatarawaki átama    pigo    a'a kakága atama,  
*four of flour                    put and alright no three put and*  
áibugaite    a'wáe'wáe                    pótama, pigo    ápaba máema  
*do that and turn, turn it and do and alright fat get and*  
tara sipuni    puma    yakuta                    átaokána...  
*two spoonsful do and at the fire I put it, and...*

Since ti'átama (tenth word) was repeated while the speaker gathered his thoughts, only one occurrence of this word needs be accounted for as we look at the formal structure of this clause. Then also, the eighth Predicate and the three words that precede it (pigo a'a kakága atama) are a self-correction on the part of the speaker - so by changing '*four of flour*' from the previous part to '*three of flour*', these extra words may be omitted. With these editorial emendations we have a Sequence clause of three bases, whose first base is a Sequence clause of six bases; whose second base is a Simultaneous clause which itself has a Simple and a Compound clause for its two bases; and whose third base is a Sequence clause of three bases. Note the accompanying tree diagram:



A clause this length does not happen very often, and it is noticeable that the longest sequence clauses and the longest sequence sentences are both found in Procedural Discourse.

The following types of clause recursion are found in the text material in sections 1 and 9:

CompCl, with 1st base a SimuCl: A<sub>3</sub>

CompCl, with 2nd base a SeqCl: C<sub>19</sub>, F<sub>43</sub>

SimuCl, with 1st base a CompCl and 2nd base a SeqCl: part B<sub>15</sub>

SimuCl, with 2nd base a CompCl: J<sub>8</sub>, part G<sub>7</sub>

SeqCl, with 1st base a CompCl: B<sub>13</sub>, B<sub>16</sub>, G<sub>24</sub>, part B<sub>15</sub>

SeqCl, with 1st and 2nd bases CompCl: B<sub>6</sub>

SeqCl, with 1st, 2nd and 3rd bases CompCl: C<sub>9</sub>



SeqCl, with 1st base a SimuCl: part G<sub>28</sub>

SeqCl, with 1st, 2nd, and 3rd bases SeqCl: part G<sub>28</sub>

SeqCl, with 1st and 3rd bases SeqCl, and 2nd base a SimuCl: part G<sub>7</sub>

SeqCl, with 2nd base a CompCl: A<sub>1</sub>, A<sub>12</sub>, A<sub>15</sub>, B<sub>93</sub>, C<sub>47</sub>, F<sub>31</sub>

SeqCl, with 2nd base a SimuCl: A<sub>19</sub>

Basically then, we have four such clause types, with multiple recursion. These clause types once again are: Simple, Compound (-ø), Simultaneous (-te), Sequence (-ma).

#### 4. SENTENCE STRUCTURE

The next higher level, Sentence structure, involves the usage of the three longer forms of Medial verbs already outlined. The use of these and of Adapted verbs together gives a total of 10 sentence types. Once again recursion occurs, although more than three layers of recursion is unusual in that sentence-final -nta and (-ogá) actually function on the paragraph-level.

The ten sentence types are listed below. All the examples of the various sentence types that follow have been taken from actual discourses. Once again, indication such as A<sub>1</sub> shows that the sentence is located in discourse<sub>A</sub>, clause A<sub>1</sub>. Where symbols such as A<sub>10-11 + 12</sub> are used, this indicates that in discourse<sub>A</sub>, clauses A<sub>10-11</sub> are linked by the relationship marker in A<sub>11</sub> to clause A<sub>12</sub>, thus forming that particular sentence.

a) *Simple Sentence* (ss) has only one clause, which may contain any number of short form Medial verbs, as previously noted.

A<sub>1</sub> ss: ai átámaipa                      ma    mima                      éri'ya máe\_  
                  yesterday afternoon here I was and work    I got and  
                  miyuwáginisi...  
                  I was there, and

'Yesterday afternoon I was here working, when...'

Further examples of Simple sentences are found in:

A<sub>7,8,9,13,19</sub>

B<sub>1,5,6,7,8</sub>

C<sub>3,4,9,15,28,29,36,41,44,49,54,63,66,73,74,75,81,86</sub>

D<sub>3,4,9,12,22,23,26,29,33,42,46,47,48,58,61,62,67,70,71,77,78,82,85,  
                  86,87,92,98</sub>





Other Simultaneous Sentences are:

A<sub>10-11+12, 14+15-16, 17+18, 22+23, 22-24+25</sub>

C<sub>10-11+12, 16-17+18-19, 32+33, 37+38, 50+51, 55+56, 59+60-61, 87+88, 89+90-91, 92+93</sub>

D<sub>13+14, 15+16, 17+18, 30-31+32, 34-35+36, 37+38, 40+41, 43+44, 49+50+51, 52+53, 54+55, 72+73, 83+84, 94+95+96</sub>

E<sub>19-20+21, 24+25</sub>

H<sub>4+5</sub>

d) *Sequence Sentences* (SeqS) have the long form of the same subject marker *-magi* for their relationship morpheme. Again (cf. 2.2) the relationship indicated is chronological sequence.

B<sub>12+13+14</sub> SeqS: ago kanamagf, yaga mantaba asu\_  
*already I came back, and for pig's food I went up and*  
 pa'ma yakupa kaetámagi, taena airarí kaetátegf...  
*chopped and a fire I burned, and ground-oven I covered, and...*  
*'Then I came back, and to prepare food for the pigs I went up and*  
*chopped wood and heated (the stones) and then covered up (the food*  
*in) the ground-oven and...'*

Other occurrences of Sequence Sentences are:

A<sub>4+5+6, 20+21</sub>

B<sub>10+11, 17+18</sub>

C<sub>5+6, 20+21, 22+23, 24-25+26-27, 30+31+32-33, 39+40, 42+43, 50-51+52-53, 55-56+57-58+59-61+62, 67+68-69, 70+71-72, 90+91, 89-93+94</sub>

D<sub>1+2, 5+6+7+8, 10+11, 19+20+21, 24+25, 27+28, 37-38+39, 43-44+45, 52-53+54-55, 56+57, 59+60, 63+64, 65+66, 75+76, 79+80-81, 88+89, 90+91, 93+94-96+97, 99+100+101, 102+103+104</sub>

E<sub>6+7, 9+10, 11-12+13+14, 17+18, 19+20, 24-25+26, 31+32+33, 34-35+36-37, 39+40</sub>

F<sub>1+2+3+4+5+6, 7+8+9+10+11+12+13-14+15+16+17+18+19+20+21, 23+24, 25+26+27+28, 29+30+31, 32+33+34, 36+37, 38+39+40+41, 42+43+44+45, 46+47+48+49+50+51, 52+53+54+55+56+57+58+59+60</sub>

G<sub>5+6, 9+10+11+12+13+14+15, 18+19, 20+21+22+23+24+25, 27+28</sub>

H<sub>2+3+4-5+6-8, 7+8, 9+10+11+12+13+14, 15+16</sub>

J<sub>3+4, 5-6+7+8, 9+10+11+12+13+14</sub>

L<sub>1+2, 4+5, 13+14</sub>

e) *Parallel Sentences (ParalS)* are formed when two clauses or sentences together refer to the same action further on, but are not overtly marked as related to each other. In such cases, either clause or sentence could have been omitted and the whole that remained would still have made grammatical and lexical sense. It is significant that a different subject verb (cf. the example below) in the first base of a Parallel sentence does not refer to the following clause - which as the second base of the Parallel Sentence has the same subject as its first base; rather different subject verbs in both bases refer to yet a following clause.

This occurs almost exclusively in the use of Medial verb forms, so has been included here. Only two examples of its usage with other than Medial forms have been noted to date, and both these have been included in the appended texts (C<sub>1+2</sub>, K<sub>2+3-4</sub>).

A<sub>2+3</sub> ParalS: nanogáege Karao'máge tumpa\_ nababurusugú,  
*my cousin and Karao'ma came down and accompanied me, and*  
 poya máete tumpa\_ ikapurusugú,...  
*tops got and came down and sold, and*  
*'My cousin and Karao'ma came down to accompany me, they brought*  
*down spinning-tops to sell, and...'*

In this extract we have two clauses, each of which is individually linked to the clauses that follow them both. Either could be omitted and the sense still remain.

Further occurrences of Parallel Sentences are:

A<sub>10+11, 22-23+24</sub>

B<sub>3+4, 9+10-11+12-14+15+16</sub>

C<sub>16+17, 79+80, 82+83, 89-91+92-93</sub>

D<sub>30+31, 34+35</sub>

E<sub>36+37</sub>

G<sub>3+4</sub>

#### 4.2 SENTENCE TYPES FROM ADAPTED VERBS

The five sentence types which turn on the use of Adapted verbs are as follows:

f) *Focal Sentence (FocS)* has various uses and meaning. In some examples the second base seems to complement the first base:

asu\_            ígáopa            ago            waitámintáwé.  
*I went up and looked and already they were asleep*  
*'I went up and saw that they were already asleep.'*

Some examples are conditional, as in:

tumikibempépa            máekibene.  
*if you come down you will get it*  
*'If you come down you will get it.'*

Then too, in still other examples, Focal sentences seem to be the vehicle for simple time sequence, as in:

táena            pépa            ampa\_            nawe.  
*cooking-oven they do and to there and they ate*  
*'They made a feast and came and ate.'* or *'When they made a feast they came and ate it.'*

Since the morpheme -pa that is used to show this relationship is equivalent to the focus marker -pa or -ba on non-verbs, and since the feeling of focus rather than normal sequence relationship seems to be present when it occurs, this sentence type has been labelled as Focal. Examples of Focal Sentences are:

A<sub>15+16</sub>

C<sub>52+53, 57+58, 76+77-78, 84+85</sub>

D<sub>74+75-76</sub>

E<sub>3+4, 27-28+29, 43+44</sub>

H<sub>6+7-8</sub>

K<sub>2-4+5-8</sub>

L<sub>1-2+3</sub>

g) *Referent Sentence (RefS)* (for want of a better label) uses -ka as its morpheme. It has the idiosyncrasy of requiring anticipatory subject morphemes to follow it, as Medial verbs do. In non-verbs, -ka (or -ga morphophonemically) indicates reference to something, as in pika yuwe *'I talk about that.'* (pi *'that'*; -ka *'about'*). So in these sentences, reference is made to the action to which -ka is attached, though it does not seem quite as strong as the English *'about'* or *'concerning'*.

ai mftoká iba kanáuwe.

*yesterday I was, today I came*

*'Yesterday I was there and today I came here.' or 'Concerning my being there yesterday, I was able to come today.'*

Only two examples occur in the appended texts:

B<sub>9-16+17-18</sub>

E<sub>41+42</sub>

h) *Contra-factual Sentence (ContrS)* is formed using the relationship marker -sintá. Here the verb to which it relates, when in a Final form, occurs in the Improbable Aspect (Scott 1968, 53). This sentence form does not occur in future tense. Where future time is envisaged, present tense forms are used.

kanaósintá maeyósiné

*if I had come I would have got it*

*'If I had come I would have got it.'*

tumitámpésintá kamitósiné

*if you had come down I would have given it to you*

*'If you had come down (yesterday) I would have given it to you.'*

No examples occur in the appended texts.

i) *Simile Sentence (SimeS)* shows a comparison or similarity of action. -sá is the relationship morpheme. A similar morpheme -sa in non-verbs means 'from'. This particular sentence type refers only to similar actions. Similarity between non-verbs is expressed in a completely different way (by adding -kanta to the non-verb). Consequently, when one is talking about someone being 'like a rat', a Fore must indicate explicitly whether he 'looks like a rat', or 'acts like a rat'. -sá indicates the acts as being similar.

puntósá pukuwe

*as I did I will do*

*'I will do it like I did before.'*

yémisá pó

*as he says you do!*

*'Do as he says!'*

Again, no examples occur in the appended texts.

j) *Alternative Sentence (AltS)* uses -pera, -pé, -paya markers to show options or alternatives. -bera, -bé, -baya are morphophonemic varieties,

as mentioned previously in section 1.3. Two or more Alternative bases may occur.

-pera, -pé, -paya are essentially question particles. Question words in Fore such as *ayá* 'How?' and *naná* 'Why?' occur with verbs which use the indicative mood *-e* in forming interrogative clauses. They add, however, a stress on the mood morpheme. -pera, -pé, -paya act similarly.

*mikibene. 'You will stay.'*

*wakibpera mikibené? 'Will you go or stay?'*

*'Will you go or will you stay?'*

As already stated (1.3), relationship morpheme -pera is shortened to -pé when used in conjunction with -paya, which seems to indicate less likelihood of the action to which it is attached taking place.

*wakibpé mikibpayawé*

*will you go or will you possibly stay*

*'Will you go or will you possibly stay?'*

When -paya occurs on the first of two actions, no marker is used on the second. Here then the first action is the doubtful one:

*wakibpaya mikibené*

*will you possibly go or will you stay*

*'Will you go, or do you prefer to stay?'*

The only Alternative sentence in the text material is: E<sub>27+28</sub>.

In summary then, these variant verb forms give a total of 10 sentence types:

Simple S

by Medial verbs: Compound S

Simultaneous S

Sequence S

Parallel S

by Adapted verbs: Focal S

Referent S

Contra-factual S

Simile S

Alternative S

#### 4.3 SENTENCE EMBEDDING

There is a certain amount of recursion within the sentence, as there is within the clause. With ten different sentence types, each of which (except necessarily the 44) seems to be able to embed the others, the





where  $A_{23}$  uses a SS Simultaneous marker -tegi (of which the subject is first person), it adds -na to give the hearer a clue that the subject will indeed change in  $A_{24}$ . The pattern of subject change from verb to verb is as strong as that!

## 5. PARAGRAPH STRUCTURE

The Paragraph level of Fore has not been adequately explored as far as identifying and labelling separate types. For a long time we wondered whether such a level actually existed, but the alternative - an extremely full and complex sentence level - raised even more problems. Previously I analysed -nta and (-ogá) relationships as being sentence level co-ordinators, but this led to massive recursion. Then Longacre, noting that -nta was often used where a long string of same-subject verbs appeared, queried whether it might in fact be breaking such strings up into more manageable chunks (and thus paragraphs into sentences). Furthermore, could not (-ogá) markers, the DS equivalent of -nta, be considered to have the same function? This suggestion has proven feasible. It now seems much more elegant to analyse -nta (sometimes -nti to preserve vowel harmony) and -ogá markers as devices to link sentences within paragraphs (while at the same time indicating sentence end).

Actually (-ogá) is the source of considerable confusion. It occurs with great frequency - every time there is a change of subject in normal narrative and description. Take sample text<sub>A</sub>. Here there are only 13 main sentences and 4 that are embedded, yet a total of 13 (-ogá) links are used! One analytical alternative would be to analyse (-ogá) as occurring on both sentence and paragraph levels, but more confusion than clarity results in thus blurring the boundaries of the two levels. A more satisfying alternative is to analyse (-ogá) as marking paragraph-level linkage, except for two specific instances.

The first of these concerns Parallel sentences. Consider again the example in Text<sub>A</sub>, clauses 23 and 24. The relationship markers are -tegi (SS Simultaneous) and -egí (DS Coordinate of -ogá class), yet together they mark a Parallel sentence. (-egí is third singular present -agí form with vowel change caused by stem type - Scott, 1968, 52.) It is clear that -tegi, a same-subject marker, cannot refer to the subject of  $A_{24}$  but refers rather to the subject of  $A_{25}$ . Since -tegi is a sentence-level link, -egí in the intervening clause also needs be interpreted as a sentence-level link. This interpretation of an (-ogá) marker as a sentence-level link is necessary only when an unambiguous sentence-level link is used to parallel such a marker in the same Parallel sentence. By contrast, note clauses 2 and 3 in the same text. Both these use

-usúgu (-ogá class) to make a Parallel sentence, yet -usúgu is still a paragraph-level link which joins Parallel sentence  $A_{2-3}$  to the balance of the paragraph by telling us that the Sequence sentence  $A_{4-6}$  has a different subject.

The second interpretation of (-ogá) as a sentence-level link is more tentative; it is concerned with speech-response units. There is no real need grammatically to interpret such units as sentences except that some of these units are very specific lexically (see Text<sub>C</sub> clauses 7 and 8, 13 and 14, 24 and 25, 34 and 35, etc.). Maybe such speech-response units could better be interpreted as constituting a special variety of closely-knit paragraph. At any rate, less specific speech-response groupings have been left on paragraph-level (see Text<sub>D</sub> clauses 4-6, 8-11, 23-28, etc.).

Since -nta and (-ogá) are both Coordinate, they are included in the same grammatically-defined paragraph type which we shall label **NARRATIVE**. Thus Text<sub>A</sub> consists of only one Narrative paragraph, which includes in this instance one *EPISODE* (12 BUs) along with both *STAGE* and *CLOSURE*.

The examples that follow are taken from Text<sub>B</sub>, and show how BUs (cf. 1.3) are joined by a) -nta, and b) (-ogá):

a) B<sub>5</sub> BU<sub>2</sub>: potáma                      A'ogé Aneríkoge                      yakupa

*I did that and for A'o and Aneriko a fire*

aobuwaisftanta,                      B<sub>6</sub> BU<sub>3</sub>: arisa                      puma                      arisa  
*I lit for them, and                      I chopping did and chopping*

puma                      aritánta...  
*did and laid them side by side, and...*

*'And when I had done that I lit a fire for A'o and Aneriko, and then chopped and chopped (the wood) and laid (the pieces) side by side, and...'*

b) B<sub>7</sub> BU<sub>4</sub>: Yampákaba: ampáema                      méya                      pó,  
*to Yampa, "Get them and like those down there do,"*

yuwágana,                      B<sub>8</sub> BU<sub>5</sub>: mé                      kaité                      kanate pogá,  
*I said, and                      down there putting them coming doing, and*

B<sub>9</sub> part of BU<sub>n</sub>: náeba pigo                      ao'maema                      ménta  
*I                      alright helped him and down there*

potátegi...  
*I did it, and...*

*'I said to Yampa, "Get them and put them like those down there," and he was coming and going doing it down there, and then I helped him do it down there...'*

One further variety of internal paragraph linkage should be noted. This is juxtaposition, which may appear in one of two forms: (1) A final verb of the first base may be shortened as for an Adapted verb, but no relationship marker is added.

ago        kanantí\_\_        kampá\_\_ máeye  
*already he has come, not        he got it*  
*'He has already come, but he didn't get it.'*

Here, the final verb was kanantíne 'he has come'.

Then (2), the word-final -e that marks indicative mood, may be changed to -a for juxtaposition. This usage seems much like intonation-raising in English, which is used to keep the listener's attention even though a sentence has ended.

ago        mintíyá, kampá\_\_ áganó?  
*already he is,        not        do you see?*  
*'He is here, don't you see him?'*

Here, the final verb was mintíyé 'he is here'.

Juxtaposed paragraphs (i.e. paragraphs which link internally by juxtaposition) occur in three places in the texts, the former type in C<sub>82-83+84-85</sub>, and the latter in E<sub>41-42+43-44</sub> and F<sub>35+36-37</sub>.

It could well be that the first type of juxtaposition should be analysed as joining sentences into paragraphs, and the second as joining sub-paragraphs into larger paragraphs (recursion). However, pending further research, both types of juxtaposition are here lumped together. This then gives us 2 paragraph types: Narrative and Juxtaposed. We should add to these the SIMPLE paragraph.

Should the reader wish to work through the appended texts in an attempt to formulate further paragraph types, a double horizontal line has been drawn in the trees of each discourse, following all Final verbs (paragraph-ends).

One further item of interest centres around change of subject. Usually this marks off sentences within the paragraph, using (-ogá) markers. When, however, the speaker wants to keep the subject of the various sentences the same, he uses -nta as the marker of sentence-final and as coordinating link on the paragraph level. What then if he wishes to change the subject *within* a sentence? Fore allows for this also, by way of the Adapted verbs. These do not specify whether the subject will change or not, thus giving the speaker freedom to change the subject if he wishes. This could well account for the Focal sentence's prominence among sentences which use Adapted verbs: the Focal Sentence covers sequence

relationships (as already mentioned in section 4.2 (f)), but permits change of subject within the bounds of a single sentence.

This also raises the question of partial change of the subject already indicated in a text. Fore mechanisms for handling such partial change have already been given in section 2.2 (e).

## 6. DISCOURSE STRUCTURE

No clear-cut grammatical contrasts have yet been formulated to distinguish discourse types, but certain tendencies have been observed. Thus only a general outline of discourse structure can be given here, along with a discussion of the differences which have been observed.

Discourses have an optional *APERTURE*, a *TEXT* (or *STAGE*) which is always present, at least one *POINT* (or *EPISODE*), and must have either a *CLOSURE* or a *FINIS*, or both. Thus an overall formula is:

$$\text{DISCOURSE} = \pm \text{APERTURE} + \text{TEXT/STAGE} + \text{POINT/EPISODE}^n \\ + (\pm \text{CLOSURE} \pm \text{FINIS}).$$

*APERTURE* is usually a paragraph, though may also be a sentence or clause. It is formulaic. The only one in the appended discourses is in Discourse<sub>C</sub>. Aperture, when it occurs, could be considered the title of the discourse.

*TEXT/STAGE* is usually a clause or sentence, though it may even be a paragraph. The fillers of Text/Stage must often be lexically determined. Grammatically they are part of the first Point/Episode, except on the rare occasions when they exist as full paragraphs.

Each *POINT/EPISODE* is filled by some type of paragraph. Occasionally one of these paragraphs could be split into two or more lexical Points/Episodes, but for the consistency of this analysis, lexical divisions such as this have been ignored.

In most discourses, a *CLOSURE* appears, and occasionally a *FINIS*. When Closure is absent, Finis must be present. Both may be full paragraphs, but are more usually sentences or clauses that are grammatically part of the last Point/Episode. As with Aperture, any Finis is formulaic. Finis occurs in Discourses<sub>C,E,K,L</sub>.

A bi-dimensional array of the tagmemes of the discourse is set out in Table VII.

TABLE VII  
DISPLAY OF DISCOURSE SLOTS AND FILLERS

DISCOURSE =

$\pm$  APERTURE + TEXT/STAGE + POINT/EPISODE<sup>n</sup> + ( $\pm$  CLOSURE  $\pm$  FINIS)

C1	C1	Para	C1	C1
S	S	portion of Para (when total para includes Aperture, Text/Stage, Closure &/or Finis)	S	S
Para	Para		Para	Para

One of the most interesting features of Fore discourses is the way in which the various Points/Episodes link together. There are four basic methods of linkage, which may be used separately or in combination. These are:

a) *Repetition* of the Final verb of one paragraph in Medial or Adapted form early in the next.

...kanatáyé. Kanamagina... '...he came. He came and...'

Here kanamagina is the paragraph linkage. Other occurrences in the included texts are:

C<sub>21,28,41,49,63,75,79</sub>

D<sub>33,78,87,92</sub>

E<sub>31</sub>

F<sub>25,46</sub>

b) Use of a *Synonym* of the Final verb in an early part of the next paragraph, again in Medial or Adapted form.

...kanatáyé. Ampimagina... '...he came. He was here and...'

Only one linkage of this type occurs in the texts: C<sub>40</sub>.

c) A *General Reference* to the previous paragraph by the initial verb, again in relationship form.

...kanatáyé. Áibuntana... '...he came. He did that and...'

See also: C<sub>15,36,54,66,86</sub>

D<sub>102</sub>

H<sub>9</sub>

L<sub>13</sub>

d) Reference to a *Non-verb Item* (which may even have been in Equative form), by some form of its repetition.

...aogi namane. Aogi nama kimagina...

'...a good house. He built a good house and...'

This linkage also occurs in:

C<sub>4</sub>

J<sub>2,21</sub>

Usually these linkages encode as a full clause, though they may be more or less than this. When they are a full clause or more, they have been indicated in the discourse trees on the paragraph-level as Setting (Stg). It should be noted though, that this is done from a purely lexical consideration, as grammatically the encoding is within the general clause and sentence system.

One further paragraph linkage exists. It is:

e) Use of a *Paragraph marker*. This is some form of the non-verbal exclamation p'fgo '*alright*'. The varieties of p'fgo are encoded as Predicates, though I have wavered somewhat in their labelling. Throughout the texts, p'fgoya (which I now analyse as a "frozen" Juxtaposed Paragraph form, in which the -e of the Equative has gone to -a) has been treated as a non-verbal exclamation, with the meaning '*alright*'.

p'fgoyema (where the shortened Medial form -ma has been added to the Equative form) has been considered to be a shortened Medial verb in same-subject sequence relationship on the clause-level.

p'fgoyemagina (where the longer marker -magi is used) has been considered to be a Medial verb in same-subject sequence relationship on the sentence-level along with other verbs marked with -magi.

Where one of these forms occurs in the first clause of a new paragraph, it is the paragraph linkage. See in the texts:

p'fgoya: E<sub>1,5,8,9,11,16,19,27,39</sub>

F<sub>1</sub>

J<sub>1</sub>

pfgoyema: J<sub>16,20</sub>  
L<sub>4</sub>

pigoyemagina: H<sub>2</sub>

Where one of the varieties of pfgo occurs within a paragraph, it generally marks the commencement of a BU. See:

pfgoyema: F<sub>7,22,23,47,52</sub>  
J<sub>3,6,8,9,11,13</sub>

The occurrences of pfgoya in H<sub>6</sub> and K<sub>3</sub>, and of pfgoyema in F<sub>18,28,54,57</sub> are a little harder to explain and have been passed over, as other factors have been more fruitful in the overall analysis.

Combinations of the linkages given, which occur in the appended texts, are as follows:

a) + c) *Verb repetition + General reference:*

C<sub>73</sub>

a) + d) *Verb repetition + Non-verb repetition:*

C<sub>45,89</sub>

F<sub>29</sub>

d) + e) *Non-verb repetition + pfgoyema:*

J<sub>20</sub>

L<sub>4</sub>

## 6.1 DISCOURSE TYPES

The discourses taken into account in this analysis are NARRATIVE, DESCRIPTIVE, PROCEDURAL, EXPOSITIONAL, HORTATORY. Their characteristic features are as follows:

a) *Narrative Discourse (NARR DISC).* Here we find the notoriously long "sentences" of the New Guinea highland languages. These, however, are actually paragraphs in Fore. The longest such paragraph in the included texts is a chaining of 45 clauses, in D<sub>33-77</sub>. Verbs in Narrative discourse are characterised by both sequence and co-ordinate relationships. Linkage between paragraphs is mainly by some form of verb repetition. As would be expected, 1st and 3rd persons are the norm. The last Episodes of such a discourse may constitute a Dénouement (and pre- and post-dénouement where applicable). Around the dénouement there is occasional tense shift from Remote past to Past to Present, a crowded



stage, some repetition or elaboration of events, and thus a tendency to use some Adapted Verbs.

See Discourses<sub>A,B,C,D,E<sub>2</sub></sub> (where E<sub>2</sub> is a NARR DISC embedded in Discourse<sub>E</sub>).

b) *Descriptive* Discourse (DESC DISC). Paragraphs are generally long, but sentences are shorter. Usually the present tense is used, and the person is 3rd singular.

See Discourses<sub>E,J</sub>.

c) *Procedural* Discourse (PROC DISC). Once again long paragraphs may occur. There is a definite tendency toward much longer clauses as well. The verbs typically are in sequence relationship, but the preferred between-paragraph linkage is by use of *pfgoyema*. Again, present tense is used with 3rd plural.

See Discourses<sub>F,G</sub>.

d) *Expositional* Discourse (EXPO DISC). While paragraphs and sentences tend to be shorter, clauses are often longer through more use of non-verb items. Verbs are characterised by co-ordinate rather than sequence relationships. The tense again is present and the person is usually 3rd singular.

See Discourse<sub>L</sub>.

e) *Hortatory* Discourse (HORT DISC). There is a tendency towards shorter paragraphs, but sentences and clauses are usually longer. Again this is due to the more frequent use of non-verb items in the clauses. *Pfgoyema* is the preferred paragraph linkage. As would be expected, 2nd person is used.

See Discourses<sub>E<sub>1</sub>,E<sub>3</sub>,H,K</sub>.

A chart summarising some of these features is given in Table VIII.

## 6.2 DISCOURSE EMBEDDING

As with clauses and sentences, discourses also embed within each other. In any type of discourse, any point or episode may be filled by an embedded discourse. The main differences between ordinary and embedded discourses are that embedded ones never have an aperture, and closure or finis are rare. The formula is:

$$\text{EMBEDDED DISCOURSE} = + \text{TEXT/STAGE} + \text{POINT/EPISODE}^n \\ \pm \text{CLOSURE} \pm \text{FINIS}$$

The same notes previously given for discourse fillers apply here also, with Text/Stage, Closure, Finis being lexically determined.

Embedded Discourses in the appended material are to be found in Discourses<sub>D,E,L</sub>.

TABLE VIII  
TENDENCIES IN FORE DISCOURSES

	NARR DISC	DESC DISC	PROC DISC	EXPO DISC	HORT DISC
<i>Tense</i>	Past, Present, Occasional shift	Present	Present	Present	Present
<i>Paragraphs</i>	long	long	long	short	short
<i>Sentences</i>	long	short	long	short	long
<i>Clauses</i>	short	long	long	long	long
<i>Person</i>	1st, 3rd	3rd Sing	3rd Plur	3rd Sing	2nd
<i>Paragraph linkage</i>	Repetition of verb	pŋgoyema	pŋgoyema	pŋgoyema	pŋgoyema

## 7. HANDLING OF UNIVERSAL RELATIONSHIPS

It is well at this stage to pause and see how some of the general lexical relationships, which are considered necessary for expression in any language, are handled in the Fore grammar mould. Below are listed various possible etic sentence types, with illustrative English examples and with indication of the emic sentence or paragraph type that Fore grammar would most probably use, depending on the circumstances.

### *Etic Sentence Types:*

*Alternation* 'He is either coming or going.'

Fore: Alternative S

*Amplification* 'I killed a pig; that was when the trouble started.'

Fore: Focal, Referent, Sequence S, NARRATIVE Para.

*Antithetical* 'I came but he was not here.'

Fore: Sequence S, NARRATIVE Para.

*Benefaction* 'I did it for him.'

Fore: Handled within the verb itself.

Cause *'I caused him to go.'*

Fore: Sequence S, NARRATIVE Para.

Comparison *'It is better to die than to eat contaminated food.'*

Fore: JUXTAPOSED, NARRATIVE, or separate Paras.

Concession *'Although he called I did not answer.'*

Fore: Referent, Sequence S, NARRATIVE Para.

Conditional *'If you go you will be pleased.'*

Fore: Focal S

ContraResult *'If you did go they would kill you.'*

Fore: Contrafactual, Sequence S, NARRATIVE Para.

Coordinate *'He got one and I got two.'*

Fore: Sequence S, NARRATIVE Para.

Equational *'That man is a good man.'*

Fore: Handled by Equative in Action slot.

Juxtaposed *'I am telling you. Listen.'*

Fore: JUXTAPOSED, NARRATIVE Para., Separate Paras., Sequence S

Merged *'I saw him steal the sweet potato.'*

Fore: Sequence, Focal S, NARRATIVE Para.

Parallel *'She was sorry. He was glad.'*

Fore: Parallel S, NARRATIVE Para.

Paraphrase *'I was down in the nose, I was very cross at him.'*

Fore: Simultaneous, Sequence, Focal S, NARRATIVE Para.

Quote *'He said, "I am going to market."'*

Fore: Simple S (Speech is Object of the verb)

Reason *'I ate because I was hungry.'*

Fore: Sequence, Simple S (within action), NARRATIVE Para.

Result *'I called, so he came.'*

Fore: Sequence, Focal, Referent S, NARRATIVE Para.

Sequence *'I went and got it and brought it here.'*

Fore: Simultaneous, Sequence S

Simile (event) *'He eats like a rat.'*

Fore: Simile S

Simile (object) *'He looks like a fowl-eating possum.'*

Fore: Handled by non-verbs within clause

Simultaneity *'While I was saying that I hurried away.'*

Fore: Simultaneous, Sequence S, NARRATIVE Para.

Warning 'We should not walk alone or the demons will get us.'

Fore: Focal, Contrafactual, Sequence S, NARRATIVE Para.

## 8. SOME RESIDUE

Further work is needed to show the limitations and particular usages of certain verb forms. Since the inclusion of these data in the general body of the preceding sketch would have brought about considerable confusion, they are mentioned here in a separate section.

### 8.1 REDUPLICATION

Reduplication of the Predicate is done in various ways. These do not affect the basic analysis, and can be handled here by fairly simple statements.

a) *Reduplication within the Verb.* This may be done in two different ways. The Sequence relationship morpheme may be reduplicated:

puma'magina... 'he does and does it and...'

(pu-ma-'magi-na 'do-SS Sequence-SS Sequence-he')

Other examples are: C<sub>4,42,58</sub>, D<sub>100</sub>

Or the Intensifier may be added to a Simultaneous Medial verb and reduplicated (more than once if necessary):

ugagatégina... 'he says and says and...'

(u-gá-gá-tegi-na 'say-Intensive-Intensive-SS Simu-he')

Other examples are: C<sub>16,17</sub>

b) *Compound Reduplication* is done on Clause-level only by repeating the shortened Medial verb marked for Compound relationship.

napf\_ napi\_ p6. 'Be thinking/Think and think!'

(napi-g 'think-SS Compound'

p6 'you do it!')

Other examples are: C<sub>40</sub>, E<sub>6,7</sub>, K<sub>10</sub>, L<sub>12</sub>

c) *Simultaneous Reduplication* repeats the shortened Medial verb, marked this time for the Simultaneous relationship. Most speakers change -e of the relationship marker -te to -a for euphony.

kasata kasata piye. 'He is cutting and cutting.'

(kasa-te 'cut-SS Simultaneous'

piye 'he does it')

One example only is found: C<sub>45</sub>

d) *Sequence Reduplication* needs use a special form. What looks like reduplication in kanama kanama ampiye 'he comes and comes and is here', is simply a sequence of Predicates. Such sequences as B<sub>6</sub>, D<sub>90</sub>, F<sub>43</sub>, G<sub>17,20,26,28</sub> at first glance seem like reduplication, but this is deceptive. To give true reduplication, a special Reduplication morpheme -múta is added to the last verb in the series. Only the last verb (thus suffixed) is obligatory to a Sequence reduplication, though usually it is not alone:

puma puma pumútamagina... 'he does and does and does it'

(pu-ma 'do-SS Sequence'

pu-múta-magi-na 'do-reduplication-SS Sequence-he')

Similar occurrences are found in: C<sub>9,11,30,31</sub>, D<sub>99</sub>, F<sub>6,8,15,29</sub>, G<sub>24</sub>

## 8.2 MEDIALY ADAPTED FINAL VERBS

When pígoyema was being discussed in section 6(e), the reader may have wondered how a medial relationship marker could be added to an Equative. For some reason, it seems that complete paragraphs, and even occasionally DS Coordinated sentences, may be joined together in sequence by adding -ma or -magi. The reader will note this usage in Discourse<sub>L</sub>, where -ma is used to link together a series of short paragraphs dealing with the laws of Moses.

Maybe this morpheme (which by computer count occurred over 1200 times in only 50 full pages of text), has become so common, that it can now be used as a link in much the same way as na 'now, and' of Pidgin English. It does not seem to hold much weight when added in this way, and often the discourses act as though it were not even present.

Since it occurs on the last word of a quote when followed by 'to think think' or 'to ask', and often 'to tell', as in:

wakuwema napiyúwe "'I will go," I think.'

one wonders whether it may even have come from uma 'say and' which has become merged with the quote. But all occurrences can not be explained in this way.

On the other hand, maybe -ma or -magi here determines one or more further paragraph types - especially when used to link together chains that end with final verbs.

## 8.3 SPECIAL MEDIAL VERB FORM

Mood normally occurs in Final verbs and Equatives. There is however an allowance made for the use of Imperative mood in Medial verbs. As far as I can ascertain, such Medial imperatives are only directed at

2nd person, although there is one Final construction not listed in "Fore Final Verbs" which gives 1st and 3rd "imperative" forms as well. These Medial imperatives, which are directed at 2nd person, show change of subject only when followed by 1st and 3rd persons. DS Coordinates, future tense (see Table III) are used, with imperative morpheme added. There are some morphophonemic changes in the anticipatory subject preceding the -ó of the imperative mood.

namegá nákuwe 'You will give me and I will eat.'

becomes

namegántó nakuwe 'Give me so I can eat.'

Note how the unwritten glottal stop following -egá becomes -nt in the new form. Other anticipatory subjects change as follows (previous list is in Table IV):

In singular, 1st person -' becomes -nt, but

3rd person -na remains -na;

In dual, 1st person -ra remains -ra, but

3rd person -nisi becomes -nisiw;

In plural, 1st person -' or -ta becomes -r, and

3rd person -ni becomes -niw.

These are then all followed by -ó of the imperative mood. The relationship of the whole verb is still a DS Coordinate, thus they occur sentence-finally instead of Imperative's normal paragraph-final position.

## 9. APPENDIX OF TEXT MATERIAL

In the Discourses that follow, each Clause has been numbered for ease of cross-reference. Stress marks, which we omit from normal written Fore, have also been omitted from all text material.

At the end of each discourse, a partial tree graph displays relationships up through the sentence level. Information as to discourse-level slots and paragraph groupings is given in the left-hand margin of the (vertically-arranged) graphs. A single horizontal line indicates sentence boundary. A double horizontal line indicates paragraph boundary. To assist in referring from the trees to the text, all relationship morphemes in the text have been underlined. Abbreviations used are consistent with those used and indicated throughout this volume. All DISCOURSE items are in italic capitals, and all PARAGRAPH items are in heavy capitals. All of the Sentence items given are in lower case italics, and Clause items are in lower case heavy type.

9.1 NARRATIVE DISCOURSE<sub>B</sub>: 'Getting Firewood'

This short NARRATIVE DISCOURSE consists of a STAGE, an EPISODE, and a CLOSURE.

STAGE: Simple Sentence

B<sub>1</sub> SC1: Aiba Yampa "Naonto yaku kaeyikara  
Yesterday Yampa (said), "My sister-in-law's husband  
parakuse," yagara,  
said to, so let's chop firewood," (he) said, and

EPISODE<sub>n</sub>: NARRATIVE PARAGRAPH (less STAGE and CLOSURE)

B<sub>2</sub> SC1: aseka ikibu wategira,  
in the night we hurried, and

B<sub>3</sub> SeqCl: tumima Aobakaumaentisa asa yaku ka  
went down and at Aobakaumaenti one "asa" firewood tree  
ainta,  
I felled, and

B<sub>4</sub> SC1: mama ka ainta,  
one "mama" I felled, and

B<sub>5</sub> SeqCl: potama A'oge Anerikoge yakupa aobuwaisitanta,  
I did it and for A'o and Aneriko a fire I lit for them, and

B<sub>6</sub> SeqCl: arisa\_ puma arisa\_ puma aritanta,  
I chopped and did and chopped and did and chopped, and

B<sub>7</sub> SC1: Yampakaba "Ampaema meya po," yuwagana,  
to Yampa, "Get them and do the same down there," I said, and

B<sub>8</sub> SimuCl: me kaite kanate poga,  
down there taking them and coming back he was doing, and

B<sub>9</sub> SeqCl: naeba pigo ao'maema menta potategi,  
I alright I helped him and down there I did it, and

B<sub>10</sub> SC1: ago karu'ena tumimagi, ya agaiyuyu metiba,  
then quickly I went down, down where I felled the trees, and

B<sub>11</sub> SeqCl: naga ya agaiyuma meru atategi,  
a "naga" tree I felled and down there I put it, and

B<sub>12</sub> SC1: ago kanamagi,  
already I came back, and



B<sub>13</sub> SeqCl: yaga mantaba asu\_ pa'ma yakupa  
*for the pigs' food I went up and chopped and a fire*

kaetamagi,  
*I burned, and*

B<sub>14</sub> SCl: taena airari kaetategi,  
*the ground-oven I covered up (to cook), and*

B<sub>15</sub> SimuCl: karu'ena ago yaga'ne uma\_ "Ya" surite  
*quickly then to my pigs I went and called out "Ya," and*

ampa\_ iso'ma amitategi,  
*I went and dished it out and gave it to them, and*

B<sub>16</sub> SeqCl: Yampaba pabigo yakupa ampa\_ ao'maema  
*then Yampa with the firewood I went and helped him and*

mare merunta potatomekara,  
*down there below we did (the firewood work), and*

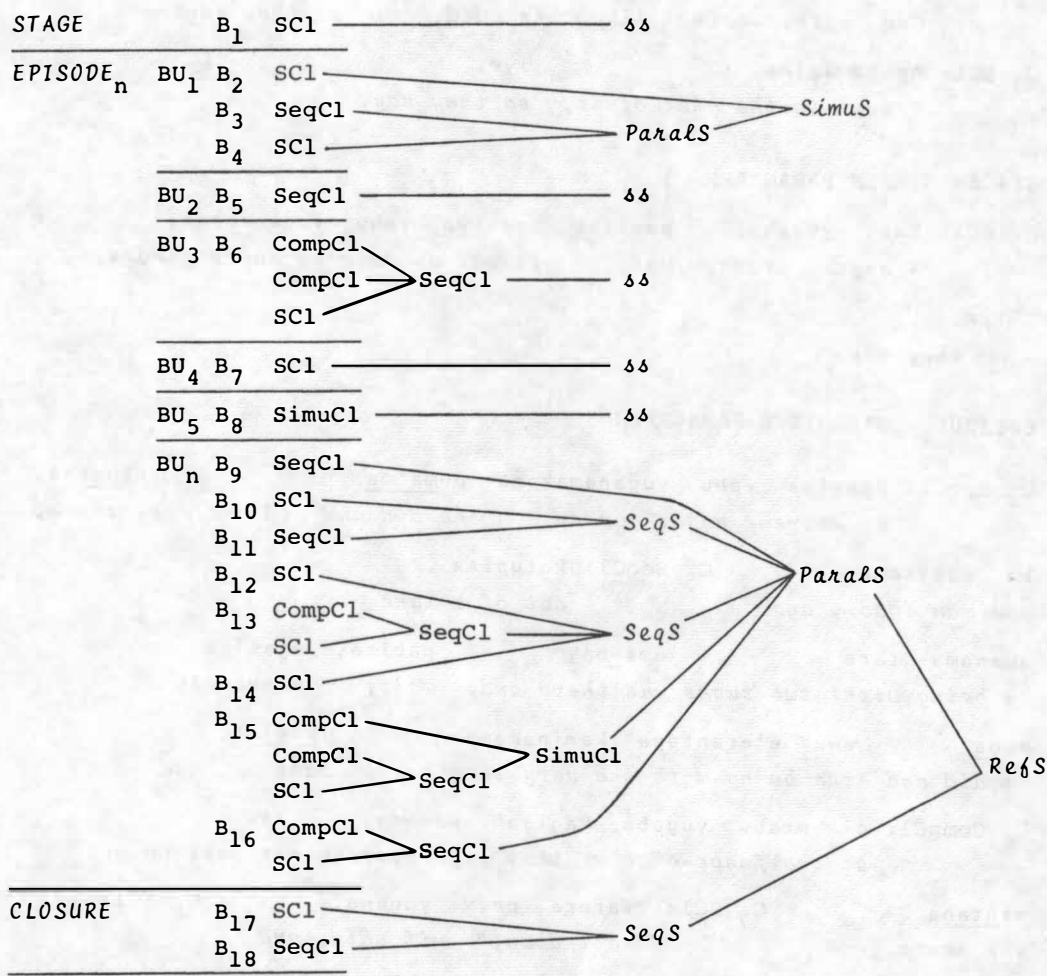
CLOSURE: Embedded Sequence S

B<sub>17</sub> SCl: iba abayara ampaemagira,  
*this morning we got (the firewood), and*

B<sub>18</sub> SeqCl: pinisi potama apepa maeruse.  
*we finished it and payment we got.*

See tree graph on following page.

NARRATIVE DISCOURSE<sub>B</sub>: 'Getting Firewood'



9.2 NARRATIVE DISCOURSE<sub>C</sub>: 'Small People can be Useful.' \*

This NARRATIVE DISCOURSE, which is a folktale, consists of an APERTURE, a STAGE, 16 EPISODES (of which the last three could be considered as PRE-DENOUEMENT, DENOUEMENT, POST-DENOUEMENT), a CLOSURE, and a FINIS.

\*In this folktale, each EPISODE (i.e. each Paragraph) is really a simple clause consisting of *Object* + *Action*, in which the *Object* is an embedded Paragraph, and the *Action* 'so they say'. The 'so they say' portion has been put aside as a peculiarity to this type of DISCOURSE, and the discourse analysed as though it did not appear (which is how it acts). FINIS is really another 'so they say', but adapted into a formulaic finishing section with added nonsense syllables. It has not been given a separate clause number as 'so they say' sections have been ignored, so is considered part of C<sub>94</sub> in the tree diagram.

APERTURE: SIMPLE PARAGRAPH (handled as *Parallel S* in section 4.1(e))

C<sub>1</sub> SC1: Ka amanipa maya puntiye, iye.  
*One spirit-being like this did, so they say.*

C<sub>2</sub> SC1: Agonamapine, iye.  
*(Here) is the gist of it, so they say.*

STAGE: SIMPLE PARAGRAPH

C<sub>3</sub> SC1: Yabu yugaba, pabita, agasiya yabu yuganamane,  
*A sugar garden, wait, it was an extreme sugar garden,*  
 iye.  
*so they say.*

EPISODE<sub>1</sub>: NARRATIVE PARAGRAPH

C<sub>4</sub> SeqCl: Agasiya yabu yuganamakana puma'ma mintogana,  
*An extreme sugar garden he did and did and was there,*

ka yagarama, C<sub>5</sub> SeqCl: kotupisa  
*one man (was), and out of a lake*

awanama tara uma\_ba, pabita, agasiya  
*(a being with) two tusks was there and, wait, extremely*

puma awa e'erantaga karinamampa imagina,  
*it did and the being with the very long tusks came up, and*

C<sub>6</sub> CompCl: pi ntabu yugaba kagisa awamora asu\_  
*at the fence-edge of that sugar garden it came up and*

mintana C<sub>7</sub> SC1: "Warara pe," yogana, C<sub>8</sub> SC1:  
*was there, and "Fall down," it said, and*

pabigo kagisaba warara pawaogana, C<sub>9</sub> SeqCl: pabigo  
*completely the fence fell down flat, and completely*

yabuba asu\_ maema asu\_ maema asu\_  
*the sugarcane it went up and took and up and took and up and*

maemutantana, C<sub>10</sub> SC1: pabigo maegina, C<sub>11</sub> SeqCl:  
*took, and completely it took it, and*

kotupintiya momo puma momo pumutategina,  
*into the lake down down it did and down down it did, and*

C<sub>12</sub> SC1: pigo to tumigaintana,  
*alright again it went down completely, and*

C<sub>13</sub> SCl: "Ituru pe," yogana, C<sub>14</sub> SCl: ituru  
*"Stand up," it said, and (the fence)*

puwaewantiye, iye.  
*all stood up, so they say.*

#### EPISODE<sub>2</sub>: SIMPLE PARAGRAPH

C<sub>15</sub> SCl: Piya pogana, C<sub>16</sub> CompCl: agaga\_  
*Like that it did, and he looked and looked and*

pugagategina, C<sub>17</sub> SCl: "Nanaenama piye," ugagategina,  
*did and did, and "What is it doing?" he said and said, and*

C<sub>18</sub> SCl: pabigo ampagina, C<sub>19</sub> CompCl: ampa\_  
*completely he came there, and he came and*

ka yagarama kabima mintantiye, iye.  
*(that) one man watched and was there, so they say.*

#### EPISODE<sub>3</sub>: NARRATIVE PARAGRAPH

C<sub>20</sub> CompCl: Namapa pabi yabu yugabinti ampa\_ kitamagina,  
*A house in that sugar garden he went and built, and*

C<sub>21</sub> SeqCl: kabima mintogana, C<sub>22</sub> SeqCl: ima  
*he watched and was there, and it came up and*

pi karinamampa imagina, C<sub>23</sub> CompCl: asu\_  
*that being came up, and it went up and*

mintana, C<sub>24</sub> SCl: "Warara pe," yogana, C<sub>25</sub> SCl:  
*was there, and "Fall down," it said, and*

pabigo yabuba tataku pumagina, C<sub>26</sub> SCl: pabigo  
*completely the sugar-cane fell around, and completely*

kana yagaraba tumpagina, C<sub>27</sub> SCl: airari  
*on that man it fell down, and covered him*

kaewantiye, iye.  
*up, so they say.*

#### EPISODE<sub>4</sub>: NARRATIVE PARAGRAPH

C<sub>28</sub> SCl: Airari kaewaogana, C<sub>29</sub> SCl: apasa puntogana,  
*It covered him, and he peeped through at it, and*

C<sub>30</sub> SeqCl: pabigo tagama tagamutamagina,  
*completely it piled up and piled up (the sugarcane), and*

- C<sub>31</sub> SCl: pabigo kotupinti momo pumutamagina,  
*completely into the lake down down it did (take) it, and*
- C<sub>32</sub> SCl: pabigo maetegina, C<sub>33</sub> SCl: tumigaintana,  
*completely it got it, and went down completely, and*
- C<sub>34</sub> SCl: "Ituru pe," yogana, C<sub>35</sub> SCl: pabigo kaga  
*"Stand up," it said, and completely as one*
- ituru puwaewantiye, iye.  
*(the fence) all stood up, so they say.*

EPISODE<sub>5</sub>: NARRATIVE PARAGRAPH

- C<sub>36</sub> SCl: Aibogana, C<sub>37</sub> SCl: pi kina'maga,  
*So it did this, and about that being,*
- "Pumiyempentanaba kagamarauwema, kagamaraokanane," otategina,  
*"That which you do I see you, I see you," he said, and*
- C<sub>38</sub> SCl: pabigo wasana apapa aintiye, iye.  
*completely people gathered there, so they say.*

EPISODE<sub>6</sub>: NARRATIVE PARAGRAPH

- C<sub>39</sub> SCl: A'ya'ma kinapa kega'e yogana, C<sub>40</sub> CompCl:  
*To everyone he called out, and*
- kana\_ kana\_ kana\_ puntiye, iye.  
*they came and came and came (they did), so they say.*

EPISODE<sub>7</sub>: NARRATIVE PARAGRAPH

- C<sub>41</sub> CompCl: Kana\_ pogana, C<sub>42</sub> SCl: pabigo  
*They came and did (come), and completely*
- taenaba puma'magina, C<sub>43</sub> SCl: nantana,  
*a ground-oven feast they made and made, and ate, and*
- C<sub>44</sub> SCl: irenaba puntiye, iye.  
*arrows they made (ready), so they say.*

EPISODE<sub>8</sub>: NARRATIVE PARAGRAPH

- C<sub>45</sub> SimuCl: Irenaba puta puta putagina, C<sub>46</sub> SCl:  
*Arrows they made and made and made, and*
- waogana, C<sub>47</sub> SCl: aru'anto tara kampagina,  
*they were finished, and to two short people they did not*

C<sub>48</sub> SCl: ireba isimintawe, iye.  
arrows give those two, so they say.

EPISODE<sub>9</sub>: NARRATIVE PARAGRAPH

C<sub>49</sub> SCl: Isimuginisi, C<sub>50</sub> SCl: "Nanaga  
They did (not) give them (any), and "Why are  
pewe," ugateginisi, C<sub>51</sub> SCl: ka aru'antomaba a'mo  
doing this," the two said, and one small one a branch  
akaepa'magina, C<sub>52</sub> SCl: taebomepa, C<sub>53</sub> SCl: waresaena  
cut down, and they heated it, and arrow types  
puwaewantiye, iye.  
they completely made, so they say.

EPISODE<sub>10</sub>: NARRATIVE PARAGRAPH

C<sub>54</sub> SCl: Aibogana, C<sub>55</sub> SCl: "Pikena wanaga  
So he did that, and "I am a man who does that  
pumarauwe," otategina, C<sub>56</sub> SCl: to ka aru'antomaba kagi  
and I do it," he said, and the other small one a tree  
nkakayumagina, C<sub>57</sub> SCl: aebumaraomepa, C<sub>58</sub> SCl:  
cut down, and they both did that, and  
ireraka aebuma'magina, C<sub>59</sub> SCl: "Pikena wanaga  
about arrows they were working, and "I am a man who does that  
pumarauwe," otateginisi, C<sub>60</sub> SCl: pabigo  
and I do it," they both said, and completely  
kana yabu yugarapa umagini, C<sub>61</sub> SCl: ainkimagini,  
at that sugar garden they all were, and they encircled it, and  
C<sub>62</sub> SCl: kabiwaentawe, iye.  
they watched over it, so they say.

EPISODE<sub>11</sub>: NARRATIVE PARAGRAPH

C<sub>63</sub> SCl: Kabiwaeyuguna, C<sub>64</sub> SCl: kana pi  
They were watching over it, and those two small  
nkaru'anto taraba kana kotu irosakena awamora  
ones at the shore of that lake where it appeared  
umaginisi, C<sub>65</sub> SeqCl: tori tori puma mintantase,  
were there, and back and forth they did and were there,  
iye.  
so they say.

EPISODE<sub>12</sub>: NARRATIVE PARAGRAPH

C<sub>66</sub> SCl: Aibusuguna, C<sub>67</sub> SeqCl: pabigo pi  
*They both did this, and completely that*  
 karinamampaba ima imagina, C<sub>68</sub> SCl: asugina,  
*being came up and came up, and it went up, and*  
 C<sub>69</sub> CompCl: kagisawara asu mintana, C<sub>70</sub> SCl:  
*at the fence it went up and was there, and*  
 "Warara pe," yogana, C<sub>71</sub> SCl: pabigo mo  
 "Fall down," it said, and completely down there,  
 kana yabuba warara wararu pa'magina, C<sub>72</sub> SCl:  
*that sugarcane fell down flat all over, and*  
 tunkaintantiye, iye.  
*it was (all) lying there, so they say.*

EPISODE<sub>13</sub>: NARRATIVE PARAGRAPH

C<sub>73</sub> SCl: Aibuwaiyogana, C<sub>74</sub> SCl: pabigo maemagina  
*It was lying there, and completely down where*  
 tagama momo pemita, ka yagarama pabigo  
*it was getting and piling up (the sugarcane), one man completely*  
 ireba pataye, iye.  
*with an arrow shot it, so they say.*

PRE-DENOUEMENT (EPISODE<sub>14</sub>): NARRATIVE PARAGRAPH

C<sub>75</sub> SCl: Patagi, C<sub>76</sub> SCl: to ka yagarama pataipa,  
*He shot it, and another man shot it, and*  
 C<sub>77</sub> SCl: uwa kampagina C<sub>78</sub> CompCl: aupipa kampa\_  
*to no effect they did not in its skin did not*  
 aogima pawe, iye.  
*good shoot it, so they say.*

DENOUEMENT (EPISODE<sub>15</sub>): NARRATIVE PARAGRAPH (contains JUXTAPOSED PARAGRAPH C<sub>82</sub>-C<sub>85</sub>)

C<sub>79</sub> SimuCl: Paurite tumi mintini, C<sub>80</sub> CompCl:  
*They shot it and going down they were, and*  
 tumi mintini, C<sub>81</sub> SCl: kotu mpo  
*going down they were, and down in the lake*



pasikena pegina, C<sub>82</sub> SCl: pabigo  
*it was entering (the water), and completely*

pi aru'anto taramisi tori tori mintametisa, ka'wainaba  
*from where those two small ones were going back and forth, one (of them)*

ka agabara pagina, C<sub>83</sub> SCl: ka'waina ka agabara  
*in one armpit shot it, and one in one armpit*

pa\_, C<sub>84</sub> SCl: piya potamepa, C<sub>85</sub> CompCl:  
*shot it, and like that they did to it, and*

pabigo tumpa\_ ware'naye, iye.  
*completely down it tumbled, so they say.*

POST-DENOUEMENT (EPISODE<sub>16</sub>): NARRATIVE PARAGRAPH

C<sub>86</sub> SCl: Piya pegini, C<sub>87</sub> SCl: pabigo "Waresimpagabe,  
*Like that it did, and completely "Our man (being),*

kaeba aogimagina pakenabe, irenaba pempene,"  
*you are you able to shoot well, or do you make arrows?"*

uteginisi, C<sub>88</sub> SCl: kanipa pintase, iye.  
*they both said, and they both mocked it, so they say.*

CLOSURE: SIMPLE PARAGRAPH

C<sub>89</sub> SCl: Kanipa pitateginisi, C<sub>90</sub> SCl: kana karinamampa  
*They both mocked it, and that being*

aegumagini, C<sub>91</sub> CompCl: arisa\_ pumagini,  
*they hit it, and they cut and did it to it, and*

C<sub>92</sub> SCl: "Yabu yugaba uwa puma nakenaenaga  
*"The sugar garden you leave it alone and about the food*

pumaraokana pene. Kabugagi marampepe, usagagi marao,"  
*we do (this) to you. A bush thing are you, or a person are you?"*

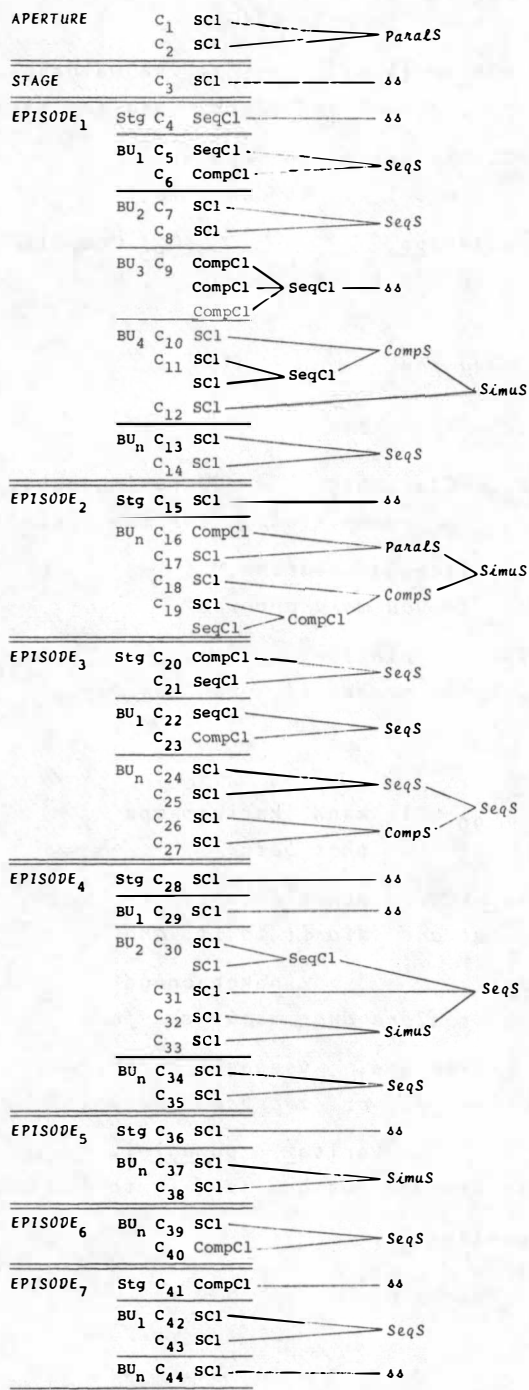
utegini, C<sub>93</sub> SeqCl: aeguma arisa\_ pumagini,  
*they said, and they hit it and cut and did it to it, and*

C<sub>94</sub> SCl: meguri mekuri puntawe,  
*down here and down there they did it,*

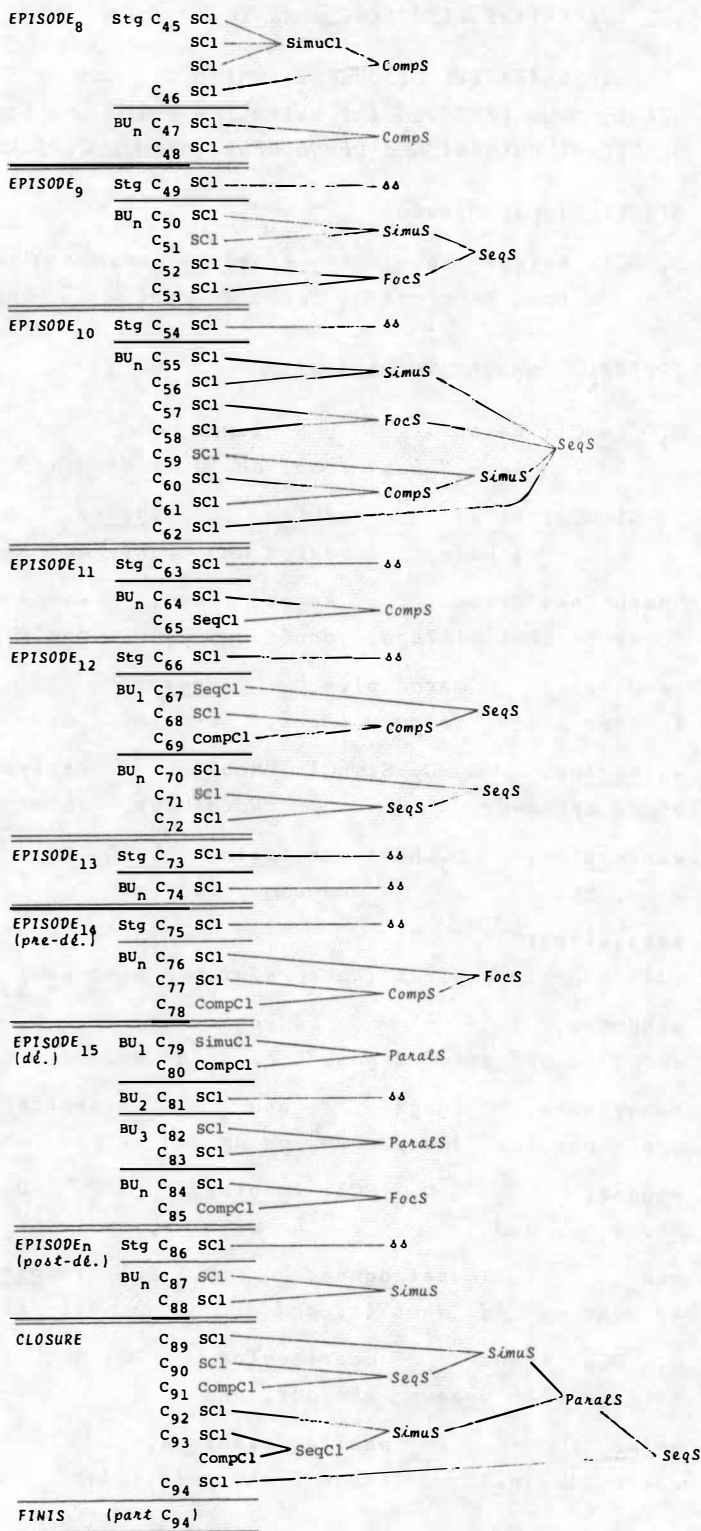
FINIS: part of Clause C<sub>94</sub>

iyi nkamanine, ki ki ko ko ka ka ko ko ao ao o o, iye.  
*so they say this tale, (nonsense syllables) so they say.*

NARRATIVE DISCOURSE: 'Small People can be Useful'



continued on next page



9.3 NARRATIVE DISCOURSE<sub>D</sub>: 'A Yam Origin'

This NARRATIVE DISCOURSE, which is another folktale, consists of a STAGE, four EPISODES (of which the third and fourth could be considered as PRE-DÉNOUEMENT and DÉNOUEMENT), and a CLOSURE.

STAGE: Simple Clause

D<sub>1</sub> SCl: Karagarisa ka aragawae'namampa iro'magina,  
*From Karagari a teenaged girl appeared, and*

EPISODE<sub>1</sub>: NARRATIVE PARAGRAPH

D<sub>2</sub> CompCl: kasabi tumpa aetaogana,  
*in a "kasa" tree she went down and shook with her foot, and*

D<sub>3</sub> SimuCl: ka'yu iro'ute waogana, D<sub>4</sub> SCl:  
*a possum appeared and went, and*

"Maro nka'eriba kampa abeno, kampa abeno ka'yu  
*"Over in that village, don't you know, don't you know, a possum*

maro piye maro piye," yogana, D<sub>5</sub> SCl: ka yagarama  
*is over there, is over there," she said, and a man*

asimagina, D<sub>6</sub> SimuCl: "Mebiye, mebiye," otate  
*stood up, and "Watch out, watch out," he said and*

kanamagina, D<sub>7</sub> SCl: kanamagina, D<sub>8</sub> SCl: "Mebega,  
*came, and he came, and "Watch out,*

kabagaitegi asu  
*I'll shoot you first (have relations with you) and then go up and*

pakameno," yogana, D<sub>9</sub> SCl: "A'a, marumpa  
*shoot it and give it you," he said, and "No, before*

nabakibena, igaga asu panamite yo,"  
*you shoot me, the possum go up and shoot for me, (please) say,"*

yogana, D<sub>10</sub> SCl: imagina, D<sub>11</sub> CompCl: pigo  
*she said, and he went up, and alright*

asu pataogana, D<sub>12</sub> SCl: tumogana,  
*he went up and shot it, and it fell down, and*

D<sub>13</sub> SCl: igawa maeritegina, D<sub>14</sub> SeqCl: kanuwa  
*her possum she got, and his arrow*

akima pabita atantana, D<sub>15</sub> SimuCl:  
*she pulled out and there she put it, and*

"Kanu kanugapa mebiye," otate maeritegina,  
*"Arrow, your arrow is there," she said and took (the possum), and*

D<sub>16</sub> SCl: wa'napinti pai'waogana, D<sub>17</sub> SCl: mo ntagara  
*into the bush path she fled, and that man*

yaba atategina, D<sub>18</sub> SCl: wa'eri umintogana,  
*from the tree left there, and home went and stayed, and*

D<sub>19</sub> SCl: mo nkaragawae'ma to pabita asimagina, D<sub>20</sub> SimuCl:  
*that teenage girl again there stood, and*

wa'napisa iro'ute imagina, D<sub>21</sub> CompCl:  
*from the bush path appeared and went up, and*

pabi areba kasabi asu aetaogana, D<sub>22</sub> SimuCl:  
*that same "kasa" tree she went up and shook it, and*

ka'yu iro'ute waogana, D<sub>23</sub> SCl: "Maro nka'eriba  
*a possum appeared and went, and "Over in that village,*

kampa abeno, kampa abeno, ka'yu maro piye,  
*don't you know, don't you know, a possum is over there,*

maro piye," yogana, D<sub>24</sub> SimuCl: mo ka yagarama  
*is over there," she said, and that man*

pabigo "Mebiye, mebiye," otate pabigo irebu  
*completely, "Watch out, watch out," he said and completely a bow*

maete kanamagina, D<sub>25</sub> SCl: "Mebega, kabagaite  
*he got and came, and "Watch out, I'll shoot you and*

asu pagameno," yegana,  
*then I'll go up and shoot and give it to you," he said, and*

D<sub>26</sub> SCl: "Kampaye, ma tumpa nabakibena,  
*"No, here you will come down and shoot me, but first*

ima igaga asu panamite yo,"  
*go up and the possum go up and shoot and give me, so say,"*

yegina, D<sub>27</sub> SCl: imagina, D<sub>28</sub> CompCl: pabigo  
*she said, and he went up, and completely*

asu pataogana, D<sub>29</sub> SCl: tumoganaba, D<sub>30</sub> SimuCl:  
*he went up and shot it, and it fell down, and*

maerite, "Kanu kanugapa mebiye," utegina,  
*she got it and, "Arrow, your arrow is there," she said, and*

D<sub>31</sub> SCl: mo maeritegina, D<sub>32</sub> SCl: wa'napinti  
*down there she got it, and into the bush path*

pai'wantiye.

she fled.

EPISODE<sub>2</sub>: NARRATIVE PARAGRAPH

D<sub>33</sub> SCl: Pai'waogana, D<sub>34</sub> SCl: "Yakara," ugategina,  
*She fled, and "Well, well," he said, and*

D<sub>35</sub> SCl: kanuwa maeritegina, D<sub>36</sub> SCl: umintogana,  
*his arrow he got, and went and was there, and*

D<sub>37</sub> SCl: arebapisa iro'utegina, D<sub>38</sub> CompCl:  
*from the same place she appeared, and*

arebata asu\_ mimagina, D<sub>39</sub> CompCl:  
*at the same place she went up and was there, and*

areba kasantobi asu\_ aetaogana,  
*that same little "kasa" (tree) she went up and shook it, and*

D<sub>40</sub> SCl: ka'yu iro'utegina, D<sub>41</sub> SCl: iyogana, D<sub>42</sub> SCl:  
*a possum appeared, and went up, and*

"Maro nka'eriba kampa abeno, kampa abeno, ka'yu  
*"Over in that village, don't you know, don't you know, a possum*

maro piye, maro piye," yogana, D<sub>43</sub> SCl: pabigo  
*is there, is there," she said, and completely*

areba ntagarama irebu me maeritegina, D<sub>44</sub> SCl:  
*the same man his bow down there he got, and*

kanamagina, D<sub>45</sub> SCl: "Mebega, kabagaite asu  
*he came, and "Watch out, I'll shoot you and then go up and*

pagameno," yogana, D<sub>46</sub> SeqCl:  
*shoot it and give it to you," he said, and*

"Marumpa nabakibena, asu panamo,"  
*"Before you shoot me, go up and shoot and give it to me,"*

uma aiyogana, D<sub>47</sub> SeqCl: pabigo igasima  
*she said and she said, and completely he went up and*

asu\_ pataogana, D<sub>48</sub> SCl: tumegina, D<sub>49</sub> SCl:  
*up and shot it, and it fell down, and*

"Kanu kanugapa mebiye," utegina, D<sub>50</sub> SCl: aebe  
*"Arrow, your arrow is there," she said, and she*

igawa maeritegina, D<sub>51</sub> SCl: pabi wa'napinti pai'waogana  
*her possum got, and into that bush path she fled, and*

D<sub>52</sub> SCl: mo ntagara "Owe, awe," ugategina, D<sub>53</sub> SCl:  
 that man "Well, well," he said, and  
 nekama aka ka agayumagina, D<sub>54</sub> SeqCl:  
 a digging stick from a "nekama" (tree) he cut, and  
 aimu uritegina, D<sub>55</sub> SeqCl: yakuta  
 he sharpened it and took it, and above the fire  
 metama mintogana, D<sub>56</sub> SCl: asamagina, D<sub>57</sub> SCl:  
 he put it and was there, and it dried, and  
 asaogana, D<sub>58</sub> SCl: mintogana, D<sub>59</sub> SimuCl:  
 it dried, and he was there, and  
 areba nkaragawae'ma iro'ute imagina, D<sub>60</sub> CompCl:  
 the same teenage girl appeared and went up, and  
 areba kasabi asu aetaogana, D<sub>61</sub> SimuCl:  
 that same "kasa" (tree) she went up and shook it, and  
 ka'yu iro'ute waogana, D<sub>62</sub> SCl: "Maro nka'eri  
 a possum appeared and went, and "Over in that village,  
 kampa abeno, kampa abeno, ka'yu maro piye,  
 don't you know, don't you know, a possum is over there,  
 maro piye," yogana D<sub>63</sub> SimuCl: areba ntagara  
 is over there," she said, and the same man  
 pi akage irebuge me maerite kanamagina, D<sub>64</sub> CompCl:  
 that stick and the bow there he got and came, and  
 pabi wa'napi kana akaba ampa pitantana,  
 in that bush path this stick he went over and stuck it in the ground,  
 iro'ma ibome kita, D<sub>65</sub> SCl: mopa  
 in the path where she was appearing, and down there  
 imagina, D<sub>66</sub> SCl: "Mebega, kabagaite  
 he went up, and "Watch out, I'll shoot you and  
 yeno," yegina, D<sub>67</sub> SCl: "A'a, marumpa  
 that's what I say," he said, and "No, before you  
 nabakibena, asugina panamite yo," yegina,  
 shoot me, go up and shoot and give me, so say," she said, and  
 D<sub>68</sub> SCl: asugina, D<sub>69</sub> SCl: pataogana, D<sub>70</sub> SCl:  
 he went up, and he shot it, and  
 tumogana, D<sub>71</sub> SeqCl: pabigo kanuwa akima  
 it fell down, and completely his arrow she pulled and



amintana, D<sub>72</sub> SCl: nagina'wa maeritegina, D<sub>73</sub> SCl:  
*gave it to him, and her possum she got, and*  
 areba wa'napinti mo pai'wanasuma, D<sub>74</sub> SCl: mo  
*down that same bush path she fled, and down there*  
 pasomepa, D<sub>75</sub> SCl: pabigo ako awate puru'magina, ka  
*she fled, and completely her genitals it tore out, all*  
 auka'isa, D<sub>76</sub> SCl: awate puru'urogana,  
*of one side, and her genitals it tore out, and*  
 D<sub>77</sub> SimuCl: mopa ka'isaba urite pabi wa'napinti  
*down there part she held and down that bush path*  
 pai'wantiye, iye.  
*she fled, so they say.*

### EPISODE<sub>3</sub> (PRE-DÉNOUEMENT): NARRATIVE PARAGRAPH

D<sub>78</sub> SCl: Pai'waogana, D<sub>79</sub> SimuCl: pabi maerite  
*She fled, and that (girl's flesh) he got and*  
 wamagina, D<sub>80</sub> SCl: umagina, D<sub>81</sub> SeqCl: yakuta  
*went, and over there he was, and over the fire*  
 atama mintegina, D<sub>82</sub> SCl: asawaiyegina, D<sub>83</sub> SCl:  
*he put it and was there, and it dried, and*  
 maetegina, D<sub>84</sub> CompCl: yogabi uma atantiye,  
*he got it, and in the garden he went and put it there,*  
 iye.  
*so they say.*

### EPISODE<sub>4</sub> (DÉNOUEMENT): Embedded NARRATIVE DISCOURSE<sub>D<sub>1</sub></sub>

#### STAGE: NARRATIVE PARAGRAPH

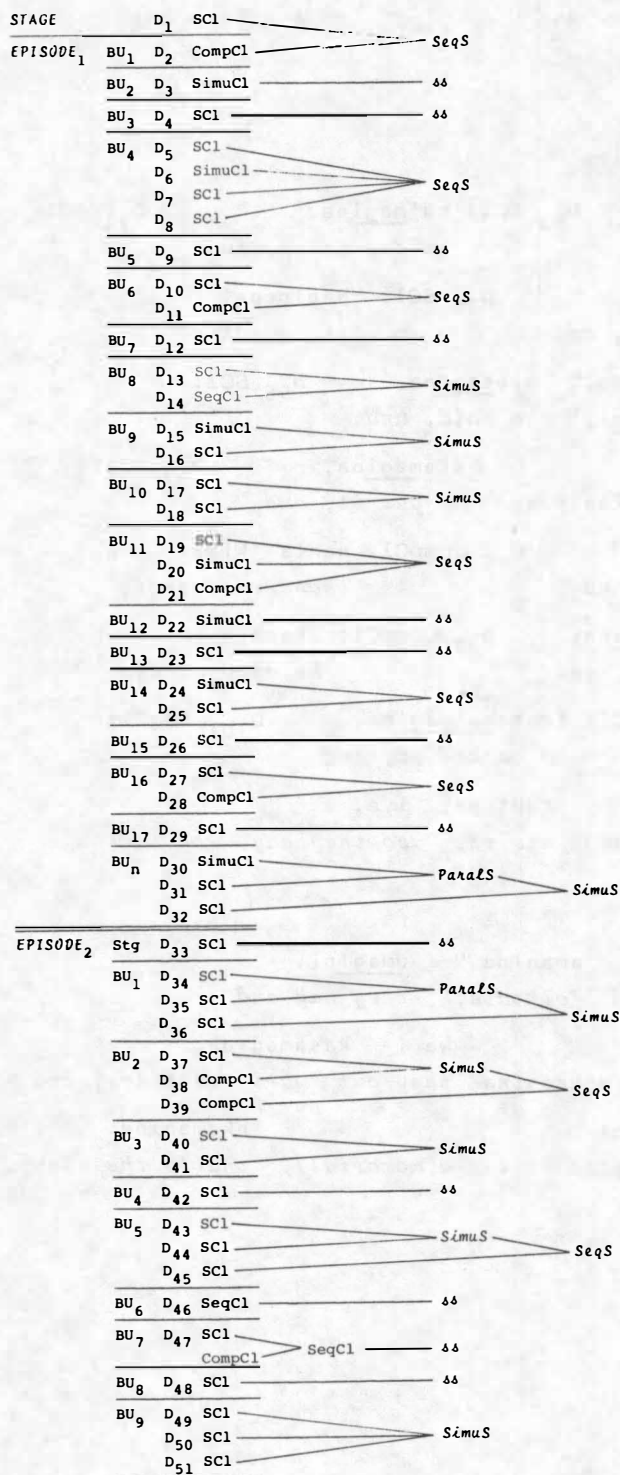
D<sub>85</sub> SeqCl: Atama mintogana, D<sub>86</sub> SCl: pigo  
*He put it and was there, and alright*  
 pipisa igantama irantiye, iye.  
*from there a "possum" yam grew up, so they say.*

#### EPISODE<sub>1</sub>: NARRATIVE PARAGRAPH

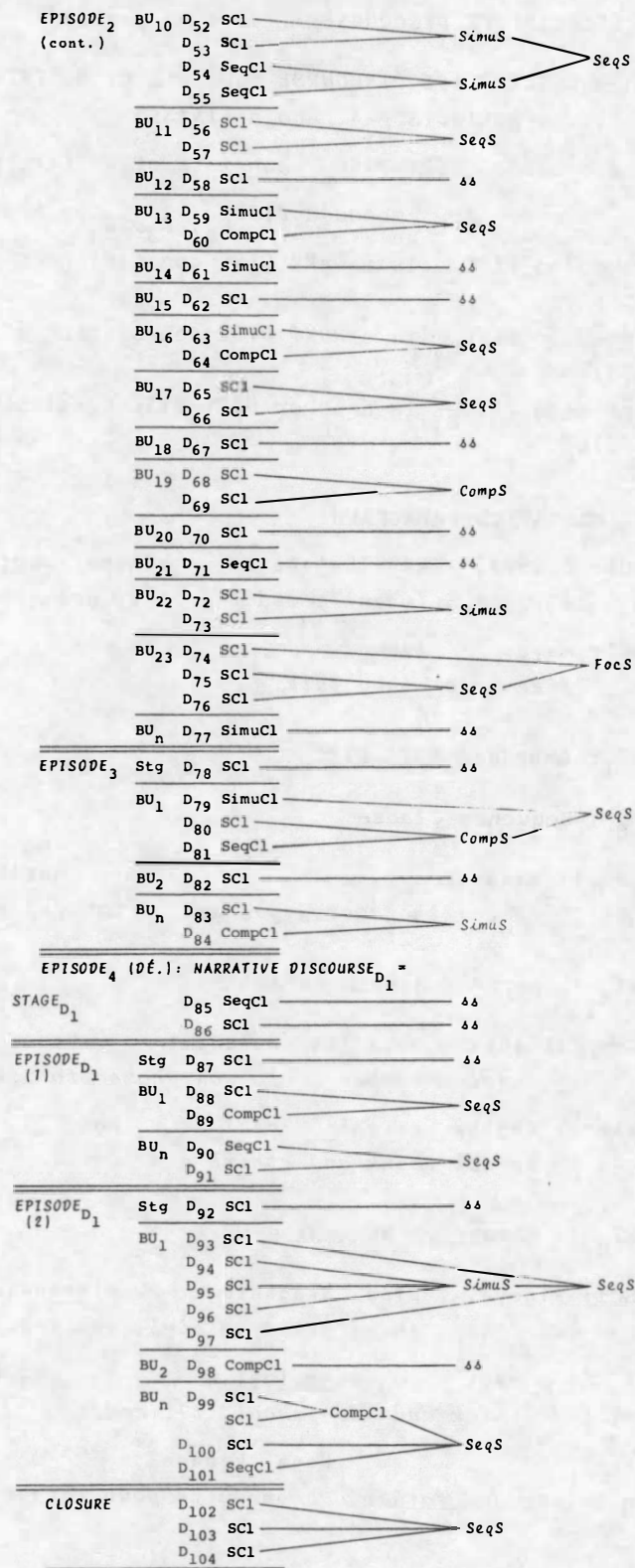
D<sub>87</sub> SCl: Iraogana, D<sub>88</sub> SCl: yanama agayumagina,  
*It grew up, and a tree (stake) he felled, and*  
 D<sub>89</sub> CompCl: ampa aetaogana, D<sub>90</sub> SeqCl:  
*he went there and drove it in, and*



THUS: NARRATIVE DISCOURSE: 'A Yam Origin' =



continued on next page



9.4 DESCRIPTIVE DISCOURSE<sub>E</sub>: 'Getting Married'

This DESCRIPTIVE DISCOURSE consists of a TEXT, a POINT (which is filled by a HORT DISC<sub>E<sub>1</sub></sub>), and a FINIS.

The embedded HORT DISC<sub>E<sub>1</sub></sub> consists of a TEXT, nine POINTS (of which the last three are embedded DISC<sub>E<sub>2</sub>, E<sub>3</sub>, E<sub>4</sub></sub>), and a FINIS.

Embedded DISC<sub>E<sub>2</sub></sub> is a NARR DISC consisting of a STAGE, and two EPI-  
SODES.

Embedded DISC<sub>E<sub>3</sub></sub> is a HORT DISC consisting of a TEXT, and three POINTS.

Embedded DISC<sub>E<sub>4</sub></sub> is another HORT DISC consisting of a TEXT, and only one POINT.

TEXT: NARRATIVE PARAGRAPH

E<sub>1</sub> SC1: Pigoya, ka iba'ena pukena puntiniba,  
Alright, (when) a wedding they are about to have, and

E<sub>2</sub> SC1: maya yewe.  
like this they talk.

POINT<sub>1</sub>: Embedded HORT DISC<sub>E<sub>1</sub></sub>

TEXT<sub>E<sub>1</sub></sub>: Sequence Clause

E<sub>3</sub> SeqCl: Kasama me katanapaa,  
(When) they marry you and down put you (with your in-laws)

POINT<sub>E<sub>1</sub></sub> 1: part of SIMPLE PARAGRAPH

E<sub>4</sub> CompCl: toba mata'iba wa'egati kano kabati  
again to here to your home to your mother and father  
kanakena kagiba antapi\_ napi\_ po.  
coming do not think and think and do.

POINT<sub>E<sub>1</sub></sub> 2: NARRATIVE PARAGRAPH

E<sub>5</sub> SC1: Pigoya, pipa araganto mintana, E<sub>6</sub> CompCl:  
Alright, there a little girl you are, and  
napi\_ napi\_ pumagina, E<sub>7</sub> CompCl: kano  
think and think and do (about it), and (while) with  
kabake kaga kabage mikenā  
your mother and father as one with your father you are,

kagipa napi\_ napi\_ pene.  
*you think and think (about it).*

POINT<sub>E1</sub> 3: SIMPLE PARAGRAPH

E<sub>8</sub> SC1: Pigoya, ibaba waya'ena ago pene.  
*Alright, today a woman already you become.*

POINT<sub>E1</sub> 4: SIMPLE PARAGRAPH

E<sub>9</sub> CompCl: Pigoya, aentaga karenagampa ukibi kamana  
*Alright, what your mother-in-law and father-in-law tell you*  
 aogima\_ aega'magina, E<sub>10</sub> SC1: abo.  
*well follow it, and heed it.*

POINT<sub>E1</sub> 5: NARRATIVE PARAGRAPH

E<sub>11</sub> SC1: Pigoya, kawae ukibi kamana aogimagina,  
*Alright, what your husband tells you do well, and*  
 E<sub>12</sub> SC1: aega'magina, E<sub>13</sub> SC1: abimagina, E<sub>14</sub> CompCl:  
*follow it, and heed it, and*  
 kawaepa aogima\_ kabitagana, E<sub>15</sub> SC1:  
*your husband do well and look after him, and*  
 miyeno.  
*he will be (there with you).*

POINT<sub>E1</sub> 6: NARRATIVE PARAGRAPH

E<sub>16</sub> SC1: Pigoya, kawae ata pasiniyena potakanaba,  
*Alright, towards your husband badly if you do,*  
 E<sub>17</sub> SC1: kawaeba "Kamparaga waene," umagina,  
*your husband "It is a bad woman," will say, and*  
 E<sub>18</sub> SC1: pabigo pi ntaga ata agi napigatakiye.  
*completely on that day will think badly towards you.*

POINT<sub>E1</sub> 7: Embedded NARR DISC<sub>E2</sub>

STAGE<sub>E2</sub>: Simple Clause

E<sub>19</sub> SC1: Pigoya, aentaga karenagampaba kaga'maginaba,  
*Alright, (when) your mother- and father-in-law see you, and*

EPISODE<sub>E2</sub> 1: NARRATIVE PARAGRAPH

- E<sub>20</sub> SCl: kae pukibempe agokati kagateginaba,  
*the basis of what you do (what you are like) they see,*
- E<sub>21</sub> SCl: pipa ata kinapi katakana,  
*for that among bad people they'll put you, and*
- E<sub>22</sub> CompCl: aintiba kampa\_ aogima\_ mikibene.  
*later not do well you will be. (not be happy.)*

EPISODE<sub>E2</sub> 2: NARRATIVE PARAGRAPH

- E<sub>23</sub> SCl: Pabigo "Kagasu kampa kagasu,"  
*Completely "(when) I see you, I don't see you,"*
- pekana, E<sub>24</sub> SCl: atategina,  
*he does (acts as though he is thinking), you will leave him, and*
- E<sub>25</sub> SimuCl: "To mari marita misubera meta misubera,"  
*"In one place or in another place will I stay here or there,"*
- uta nasimagina, E<sub>26</sub> SCl: pipa ata kipi  
*you will say as you wander, and there in the bad road*
- wakibene.  
*you will go. (you will be miserable.)*

POINT<sub>E1</sub> 8: HORT DISC<sub>E3</sub>TEXT<sub>E3</sub> : Alternate S

- E<sub>27</sub> SCl: Pigoya, kawae kagisaena pukena pekanapera,  
*Alright, (if) your husband a fence wants to do, or*
- E<sub>28</sub> SCl: yogaena pukena pekanapa,  
*gardening wants to do,*

POINT<sub>E3</sub> 1: part of NARRATIVE PARAGRAPH

- E<sub>29</sub> CompCl: aogima\_ ao'maeyagirisi, E<sub>30</sub> SCl: miyiso.  
*do well and help him, and both be there*  
*(happily).*

POINT<sub>E3</sub> 2: NARRATIVE PARAGRAPH

- E<sub>31</sub> SCl: Mimagina, E<sub>32</sub> SCl: pikana kagisaena yogaenarisipa  
*Be there, and so that fencing and gardening of yours*



pumagirisi,. E<sub>33</sub> SCl: naiso.  
*you both do, and both eat (of it).*

POINT<sub>E<sub>3</sub></sub> 3: NARRATIVE PARAGRAPH

E<sub>34</sub> SCl: Kawaepa aogimagina E<sub>35</sub> SCl: kao'enapa  
*Your husband (look after) well, and a friend (to him)*  
pumagina, E<sub>36</sub> SCl: nakenaba amegana, E<sub>37</sub> SCl: aogi nakena  
*be, and food give to him, and good food*  
 amegana, E<sub>38</sub> SCl: kawaepa nano.  
*give to him, and your husband will eat.*

POINT<sub>E<sub>1</sub></sub> n: Embedded HORT DISC<sub>E<sub>4</sub></sub>

TEXT<sub>E<sub>4</sub></sub> : SIMPLE PARAGRAPH

E<sub>39</sub> SCl: Ke'isa yabuka, pigoya,  
*About sugar from the road (pleasures of wandering), alright,*  
 nasuwemagina, E<sub>40</sub> SCl: pika napiyisine.  
*should I eat... about that you should (not) think.*

POINT<sub>E<sub>4</sub></sub> 1: part of JUXTAPOSED PARAGRAPH

E<sub>41</sub> SeqCl: Kaeba pabigo kaeka ntabunto pabigo  
*You completely your own little sugar completely*  
 naoma, kamikibe ntabu  
*eat (be satisfied with your own pleasures) and about the pleasures*  
 ago abeka,  
*they will give you already you understand, and*

FINIS<sub>E<sub>1</sub></sub> : Simple Clause (balance of Ref S)

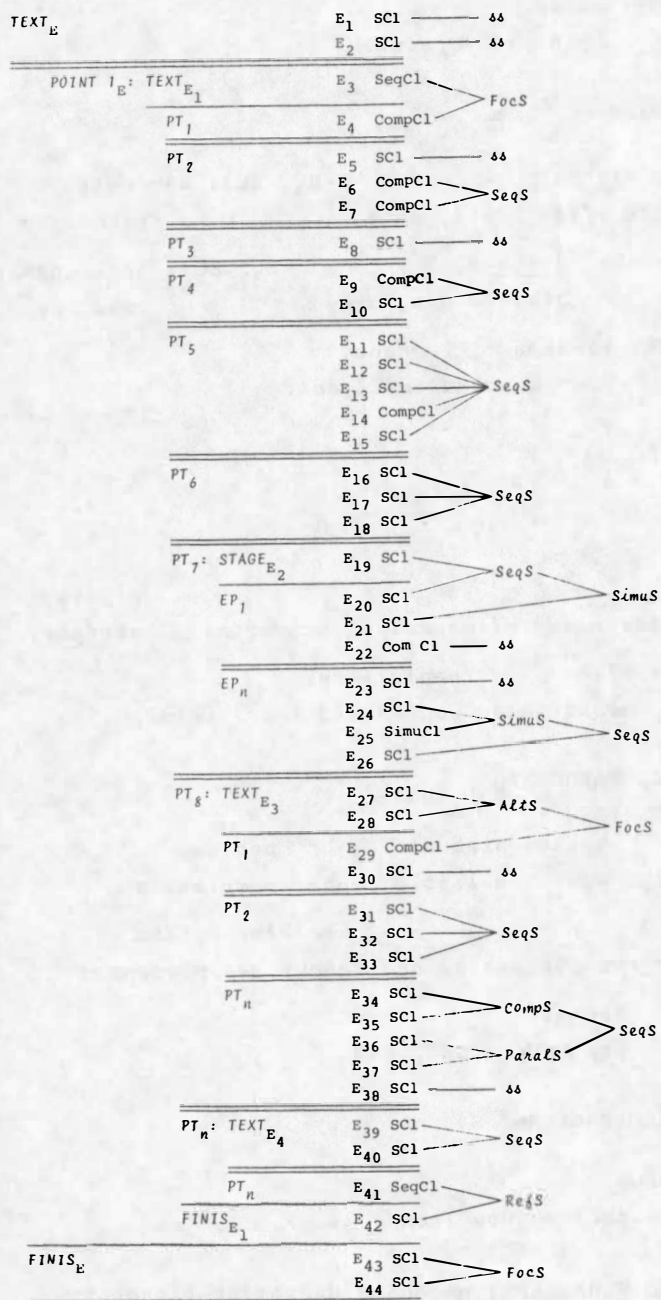
E<sub>42</sub> SCl: ma kamana ugamuwa,  
*this talk I was telling you (young lady),*

FINIS: balance of JUXTAPOSED PARAGRAPH; embedded NARRATIVE PARAGRAPH

E<sub>43</sub> SCl: iba'ena puwaentantiniba,  
*(when) a wedding they do, and*

E<sub>44</sub> SCl: piya uwaimewe.  
*like that they tell them.*

DESCRIPTIVE DISCOURSE: 'Getting Married'



9.5 PROCEDURAL DISCOURSE<sub>F</sub>: 'How to Build a House'

This PROCEDURAL DISCOURSE consists of a TEXT, four POINTS, and a CLOSURE.

TEXT: part of Simple Clause

F<sub>1</sub> SC1: Pigoya, nama kikenā,  
*Alright, a house to build, (when building a house)*

POINT<sub>1</sub>: NARRATIVE PARAGRAPH

marupa maruntanaba pumagini, F<sub>2</sub> SC1: aogi pugasingini,  
*first the ground they do, and well they prepare it, and*

F<sub>3</sub> SC1: iyoba pimagini, F<sub>4</sub> SC1:  
*with their eyes they line it up, and*

agamagini, F<sub>5</sub> SC1: "Piya puma namapa kikuna,"  
*they look at it, and "That's how a house we will build,"*

sumagini, F<sub>6</sub> SC1: agamutantini, F<sub>7</sub> SeqCl:  
*they say, and they look and look at it, and*

pigoyema kaba ku'magini, F<sub>8</sub> SeqCl: aogi aogi puma  
*alright a clearing they dig, and good good they do and*

pumutamagini, F<sub>9</sub> SC1: pita pikana yaba ka'isa yaba  
*do (make it), and there some timber for that (house)*

maemagini, F<sub>10</sub> SC1: atamagini, F<sub>11</sub> SC1:  
*they get, and they put it there, and*

arabamagini, F<sub>12</sub> SC1: na ntaba momo  
*they line up (the posts), and the house posts down down*

potamagini, F<sub>13</sub> SC1: kana kabinti pabigo  
*they do them, and in that cleared place completely*

mesugini, F<sub>14</sub> SC1: atapimagini, F<sub>15</sub> SC1:  
*they go up, and they drive them in, and*

pumutamagini, F<sub>16</sub> SeqCl: aegara puma esegi  
*they do it, and they drive them in, and strong*

pumugasimagini, F<sub>17</sub> SeqCl: aibuma tako yaba  
*they make them, and they do this and the side posts*

esegi pumugasimagini, F<sub>18</sub> SeqCl: pigoyema aintiba  
*strong they do and do them, and alright, later*

maemagini, F<sub>19</sub> SC1: pi takae yaba marotamagini,  
*they get (wood), and those cross plates they put on, and*

F<sub>20</sub> SCl: pita iga'naba kimagini, F<sub>21</sub> SCl: esegi  
 there vines they tie on, and strong  
 potantini, F<sub>22</sub> SeqCl: pigoyema akapipa wa'ega yaba  
 they do it, and alright, in the middle the chief pole  
 mayotantini, F<sub>23</sub> SeqCl: pita pigoyema para'mamaeba  
 they put there, and there alright the rafters  
 mayotamagini, F<sub>24</sub> SCl: kiyewe.  
 they put, and (so) they build it.

POINT<sub>2</sub>: SIMPLE PARAGRAPH

F<sub>25</sub> SCl: Kitamagini, F<sub>26</sub> SCl: iga'naba tabe iga'na  
 They build it, and vines, big vines  
 kimagini, F<sub>27</sub> SCl: esegi pugasimagini,  
 they tie on, and strong they do (make) it, and  
 F<sub>28</sub> SeqCl: pigoyema aintiba pi kana para'mamaeba mayo mayo  
 alright later those rafters here and there  
 pewe.  
 they do.

POINT<sub>3</sub>: NARRATIVE PARAGRAPH (contains embedded JUXTAPOSED PARA. F<sub>35</sub>-F<sub>37</sub>)

F<sub>29</sub> SCl: Mayo mayo pumutamagini, F<sub>30</sub> SeqCl: pigoyema  
 Here and there they do and do it, and alright  
 pita'i iga'naba kimagini, F<sub>31</sub> SeqCl: esegi puma  
 there vines they tie on, and strong they do it and  
 puta tumintini, F<sub>32</sub> SCl: pi ira'nuba  
 do it and go all the way down (the roof), and those battens  
 kimagini, F<sub>33</sub> SCl: kibaguta tumimagini,  
 they tie on, and the battens they do (all the way) down, and  
 F<sub>34</sub> CompCl: tumpa\_ esegi pumutantini, F<sub>35</sub> CompCl: aintiba  
 they go down strong making it, and later  
 a'no airari kaekenaba kampa\_ a'nopa marupa  
 thatch they cover it with, not thatch firstly  
 airari kaeyawa,  
 they cover it (they don't put thatch on first, they do it later),  
 F<sub>36</sub> SCl: maru'enaba ira'nu atamagini, F<sub>37</sub> SeqCl:  
 firstly battens they put on, and

kibaguma meru atantini, F<sub>38</sub> SC1: pita  
*they batten it and down there they put them, and for there*

kabibe wayape wayapa maemagini, F<sub>39</sub> CompCl:  
*"kabi" and "waya" (pitpit) the women bring, and*

ampa arabamagini, F<sub>40</sub> SC1:  
*to there they line (the pitpit) up (on the roof), and*

itamagini, F<sub>41</sub> CompCl: itata\_  
*they put it there, and they put and put it and*

tumintini, F<sub>42</sub> SC1: a'noba pita atamagini,  
*do it (all the way down), and thatch there they put, and*

F<sub>43</sub> CompCl: itata\_ tumima tumimagini,  
*they put and put and down and down they go, and*

F<sub>44</sub> CompCl: tumpa\_ nagarigasimagini, F<sub>45</sub> SeqCl: a'nopa  
*down they finish it completely, and thatch*

airari kaema nagariyewe.  
*they cover it with and finish it off.*

#### POINT<sub>4</sub>: NARRATIVE PARAGRAPH

F<sub>46</sub> SC1: Nagarigasimagini, F<sub>47</sub> SeqCl: pigoyema asipaenaba  
*They finish it all, and alright plaiting*

abe'isa asipaba pumagini, F<sub>48</sub> SeqCl: nagarima  
*the outside plaiting they do, and they finish it, and*

na'nagi pugasimagini, F<sub>49</sub> SeqCl: aintiba pabigoyema  
*straight they make it, and later completely*

antabaipintisa asipaba pumagini, F<sub>50</sub> CompCl:  
*the inside plaiting (for the divisions) they do, and*

pigo nagari\_ na'nagi pugasimagini, F<sub>51</sub> SC1:  
*alright they finish it and straight they do it, and*

pigo nama aukapa puwaiyegini, F<sub>52</sub> SC1: pigoyemagini,  
*alright like a true house they do it, and alright, and*

F<sub>53</sub> SC1: aogi aogi pugasimagini, F<sub>54</sub> SeqCl: kabe nakipa  
*good good they make it, and the door to the house*

puma pigoyema marunta kipa pigo pumagini,  
*they make and alright the door of the room alright they make, and*

F<sub>55</sub> SeqCl: aogi aogi pugasima waikena marunta kipa asipaba  
*good good they do it and the plaiting for the sleeping room*

pumagini, F<sub>56</sub> SCl: aogi potamagini, F<sub>57</sub> SeqCl: pigoyema  
*they do, and* *good they make it, and* *alright*

tapa amagini,  
*the fireplace they prepare, and*

CLOSURE: part of Sequence S

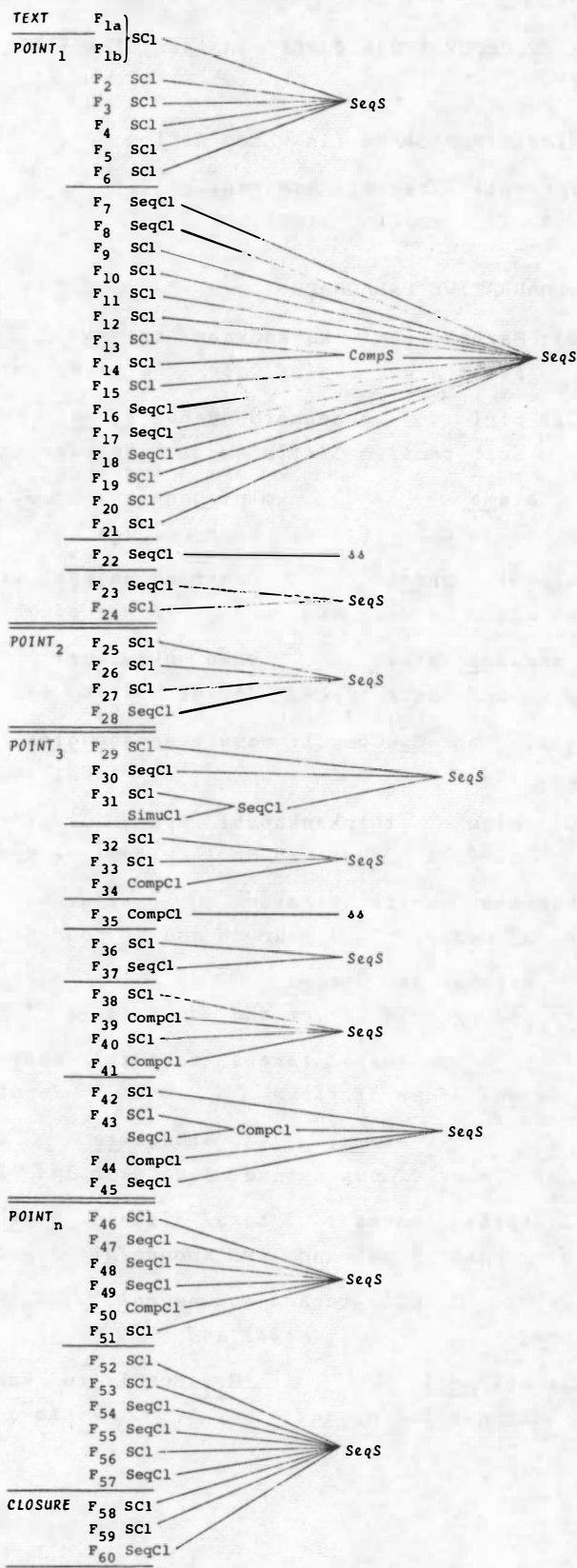
F<sub>58</sub> SCl: yakupa aobumagini, F<sub>59</sub> SCl: namapipa mimagini,  
*a fire they light, and* *in the house they stay, and*

F<sub>60</sub> SeqCl: aogi igapa puma  
*good sweetness (look nice) they make it and*

miyewe.

*(there) they stay.*

See tree graph on following page.

PROCEDURAL DISCOURSE<sub>P</sub>: 'How to Build a House'



9.6 PROCEDURAL DISCOURSE<sub>G</sub>: 'Making Bread'

This PROCEDURAL DISCOURSE consists of a TEXT, one POINT, and a CLOSURE.

TEXT: SIMPLE PARAGRAPH (in which Action "I will tell you" is understood)

G<sub>1</sub> SCl: Pareti kaekena kamanapa.

*Bread cooking talk.*

POINT<sub>n</sub>: NARRATIVE PARAGRAPH

G<sub>2</sub> SeqCl: Marupa wani ka kankabe ari'ma ti'atantana,  
*First one cup of water he pours and pours it in, and*

G<sub>3</sub> SeqCl: pipi uwaenanto yabu atama, uwaena sipunintorasa,  
*into that a little sugar he puts in, just a little spoonful, and*

pigo atama mintogana, G<sub>4</sub> SeqCl: isitiba  
*alright he puts it in and is there, and yeast*

tara sipuni puma, naninta nakena sipunirasa, pabipi mpo  
*two spoonful he does and, spoons for eating food with, down in there*

asunu kaetama atama yaku nkawamori atama  
*he tips it and puts it and at the side of the fire he puts it and*

mintogana, G<sub>5</sub> CompCl: mesu anosamagina, G<sub>6</sub> SCl: anosagi,  
*is there, and up it rises, and it rises, and*

G<sub>7</sub> SeqCl: pigo to kankabebi mpe ari'ma pipi  
*alright down into another bowl I pour it and in there*

tara kankabe wanipa ti'atama, ti'atama pipi  
*two cups of water I pour in and I pour it in and in there*

pigo kayopa ka maema mo atama yabuba ka  
*alright one of salt I get and down there I put it and one of sugar*

atama parawapa tarawa tarawaki atama, pigo a'a  
*I pour in and four of flour I put in and alright no,*

kakaga atama, aibugaite a'wae'wae potama  
*three (of flour) I put in and I do that and I stir it and*

pigo apaba maema tara sipuni puma yakuta  
*alright grease I get and two spoonful I prepare and by the fire*

ataokana, G<sub>8</sub> SCl: tarara puwaeyegi, G<sub>9</sub> SCl: maemagi,  
*I put, and it melts and I get it, and*

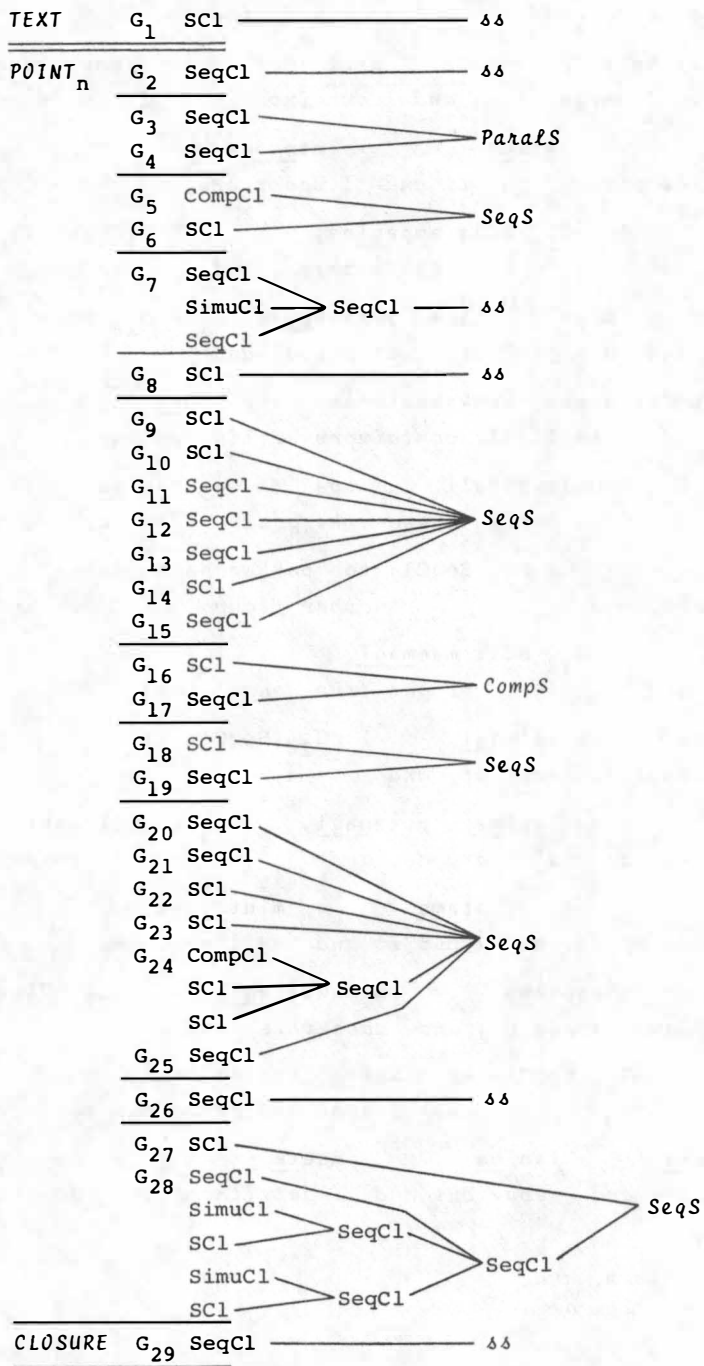
G<sub>10</sub> SCl: ati'magi, G<sub>11</sub> SeqCl: to kankabe tobinti  
*I pour it in, and into another bowl*

asunu kaetama parawapa tarawa tarawaki kankabe pumagi,  
 I tip it and four cups of flour I do, and  
 G<sub>12</sub> SeqCl: pipinti mo tu'ma asunu kaetamagi, G<sub>13</sub> SeqCl:  
 into that down I pour and tip it, and  
 a'wae'wae puma atamagi, G<sub>14</sub> SCl: to kankabebi apa  
 I stir it and put it aside, and into other bowls fat  
 maemagi, G<sub>15</sub> SeqCl: yora potama pipi mpo asunu kaema  
 I get, and I smear it on and down into that I tip it and  
 yaku nkawamontori atama mintogana,  
 on the little side of the fire I put it and I was there,  
 pita'i, G<sub>16</sub> SCl: ampagina, G<sub>17</sub> SeqCl:  
 there (where I put it), and it is there, and  
 anosama anosama pigo tabe puwaiyegi, G<sub>18</sub> SCl:  
 it rises and it rises and alright big it rises, and  
 maemagi, G<sub>19</sub> SeqCl: amana kankabentonto ara puma  
 I get it, and the little containers I line up and  
 atanta, G<sub>20</sub> SeqCl: pita'i apa pae'ma  
 put them there, and into these the grease I smear and  
 pae'ma atamagi, G<sub>21</sub> SeqCl: to parawa'nama maema  
 smear and put them there, and other flour I get and  
 yora puma atamagi, G<sub>22</sub> SCl: maemagi,  
 dust it and put them, and I get (the dough), and  
 G<sub>23</sub> SCl: a'yigimpantonto atisa'magi G<sub>24</sub> SeqCl: ka  
 into little pieces I break it, and one  
 ata\_ ka ata\_ puma puma putamagi, G<sub>25</sub> SeqCl: pabi  
 I put and one I put and do and do and do, and there  
 yakutintinti atama mintogana,  
 at the little fires (side of stove) I put it and am there, and  
 G<sub>26</sub> SeqCl: anosama anosama pumuwaiyegi, G<sub>27</sub> SCl:  
 it grows big and grows big and does this, and  
 pigo maemagi, G<sub>28</sub> SeqCl: ka kaema iso'ma  
 alright I get them, and one I cook and serve out and  
 maete ka kaema iso'ma maete puma  
 get (another) one I cook and serve out and I get (them) and do and  
 puma isimoginisi,  
 do it, and I give it to them, and

CLOSURE: Simple Sentence

C<sub>29</sub> SeqCl: nama miyese.  
*they both (my bosses) eat them and are there.*

PROCEDURAL DISCOURSE<sub>G</sub>: 'Making Bread'



9.7 HORTATORY DISCOURSE<sub>H</sub>: 'A Prayer'

This HORTATORY DISCOURSE consists of a TEXT, two POINTS, and a CLOSURE.

## TEXT: SIMPLE PARAGRAPH

H<sub>1</sub> SCl: Koti, kaeba aogi yagaraga mantara miyene.  
*God, you a good man in heaven are.*

POINT<sub>1</sub>: SIMPLE PARAGRAPH

H<sub>2</sub> SCl: Pigoyemagita, H<sub>3</sub> SCl: taeba kakaga kina  
*Alright, and we three people*  
 menkaki pumagi, H<sub>4</sub> SCl: ai yogare  
*are gathered here below, and yesterday our work*  
 pumugategi, H<sub>5</sub> SeqCl: aogaso atatompeta, pita  
*we did and did, and at the new (work) we do, there*  
 agobima to kake mayenema abimagi, H<sub>6</sub> SeqCl: piya  
*we begin once more to work and we heed, and like that*  
 kae kagisabi parokaema pigoya kaeba a'ya'waemaena  
*at your feet we bow and alright you everything*  
 agogapa, H<sub>7</sub> SCl: mantara mimagina, H<sub>8</sub> SCl:  
*have seen the root of, and in heaven you are, and*  
 agabasasa yagara mintane.  
*the all-seeing one you are.*

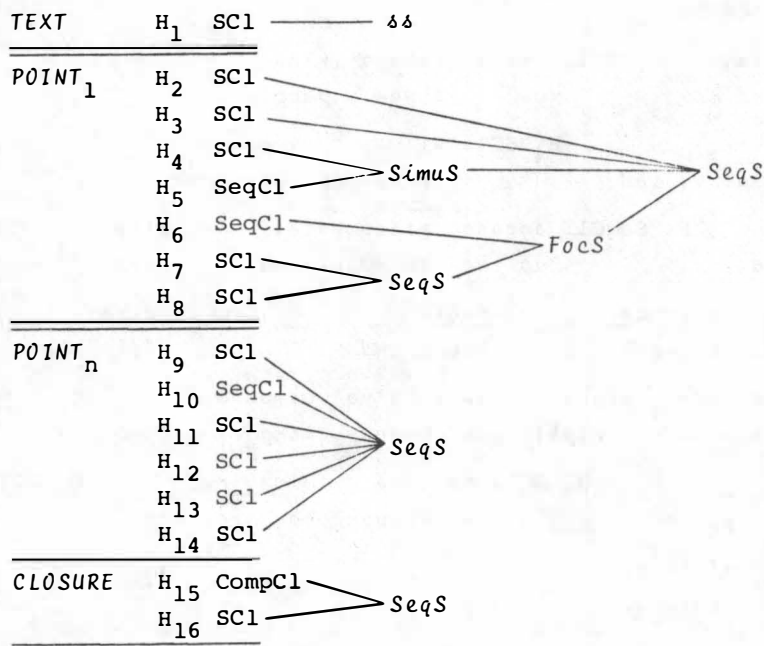
POINT<sub>n</sub>: part of NARRATIVE PARAGRAPH

H<sub>9</sub> SCl: Pika kaeba agamagina, H<sub>10</sub> SeqCl: taete'ne  
*About that (us) you know, and ourselves*  
 tagu tamankama esegi puma kunta  
*and our insides and souls strong make (them) and the*  
 pukibintanaba maegasimagina, H<sub>11</sub> SCl: kaetisa  
*heaviness we have throw it away, and from you*  
 e'wasaena aranta'enaga tamimagina, H<sub>12</sub> SCl: tao'maeyomagi,  
*your shining brightness give to us, and help us, and*  
 H<sub>13</sub> SCl: abimagita, H<sub>14</sub> SCl: nunamubisa  
*we will know, and by prayer*  
 kagega'e yompeta, iba Aota Awamusa atagana,  
*at where we call out to you, now the Holy Spirit send, and*

## CLOSURE: Sequence Sentence

H<sub>15</sub> CompCl: tumpa\_ taguta tamata  
                   he will come down and at our insides and souls

tumpimagina, H<sub>16</sub> SC1: tao'maeyeno.  
 he will come down and be, and so will help us.

HORTATORY DISCOURSE<sub>H</sub>: 'A Prayer'9.8 DESCRIPTIVE DISCOURSE<sub>J</sub>: 'My Village'

This DESCRIPTIVE DISCOURSE consists of a TEXT, three POINTS, and a CLOSURE.

## TEXT: SIMPLE PARAGRAPH

J<sub>1</sub> SC1: Pigoya, ka kumaka ukuwe.  
           Alright, about one village I will talk.

POINT<sub>1</sub>: NARRATIVE PARAGRAPH

J<sub>2</sub> SeqCl: Kasoru'i esitiyae kumapa  
           In Kasoru (village) the S.D.A. village area,

ini namankaipa abibi puma amuta waintegina, J<sub>3</sub> SeqCl:  
*the church lines up nicely on a hill sitting, and*

pigoyema pikana namankana awariba kara yaba waimagina,  
*alright, to the side of that house casuarina trees are there, and*

J<sub>4</sub> SCl: ainkiwaintegina, J<sub>5</sub> SCl: ke'isa au'ipa  
*they encircle it, and on the road side*

kakaga kara asintegina, J<sub>6</sub> SeqCl: pigoyema  
*three casuarinas stand up, and alright,*

mo nkau'isa ayatariba yogantagaba wairitegina, J<sub>7</sub> SCl:  
*down on that (other) side gardens are, and*

tumigaintegina, J<sub>8</sub> SeqCl: pigoyema ma nkau'isa ayatariba  
*they go down, and alright on this (other) side*

yogantagaba wairite tumigasi puntegina, J<sub>9</sub> SeqCl: pigoyema  
*(more) gardens are and go right down, and alright,*

aoriba wa'enta'eba wairitegina, J<sub>10</sub> SeqCl: tumima  
*in front of there homes are, and it goes down,*

enontiba tumigaintegina, J<sub>11</sub> SeqCl: pigoyema  
*the ridge (with houses on) goes down, and alright*

atiba wa'eba pabiyamagina J<sub>12</sub> SimuCl: puma  
*up above homes likewise are, and they are there and*

wairite tumigaintegina, J<sub>13</sub> SeqCl: pigoyema pi wa'e  
*are there and go right down, and alright, those homes*

waimagina, J<sub>14</sub> SCl: tunkaintemi auka'iba ka anompantama  
*are there, and where (the houses) go down a river*

tumintegina, J<sub>15</sub> SCl: wani abanamapa waintiye.  
*goes down, and a waterfall is there.*

#### POINT<sub>2</sub>: NARRATIVE PARAGRAPH

J<sub>16</sub> SeqCl: Pigoyema aka'iba pabiyamagina J<sub>17</sub> SimuCl: wa'enta'e  
*Alright, behind likewise homes*

wairite tumintegina, J<sub>18</sub> SCl: aka'iba  
*are there and go down (the slope), and behind (there)*

ka wani tumintegina, J<sub>19</sub> SCl: kotuntamapa ka waintiye.  
*a creek goes down, and a lake is there.*

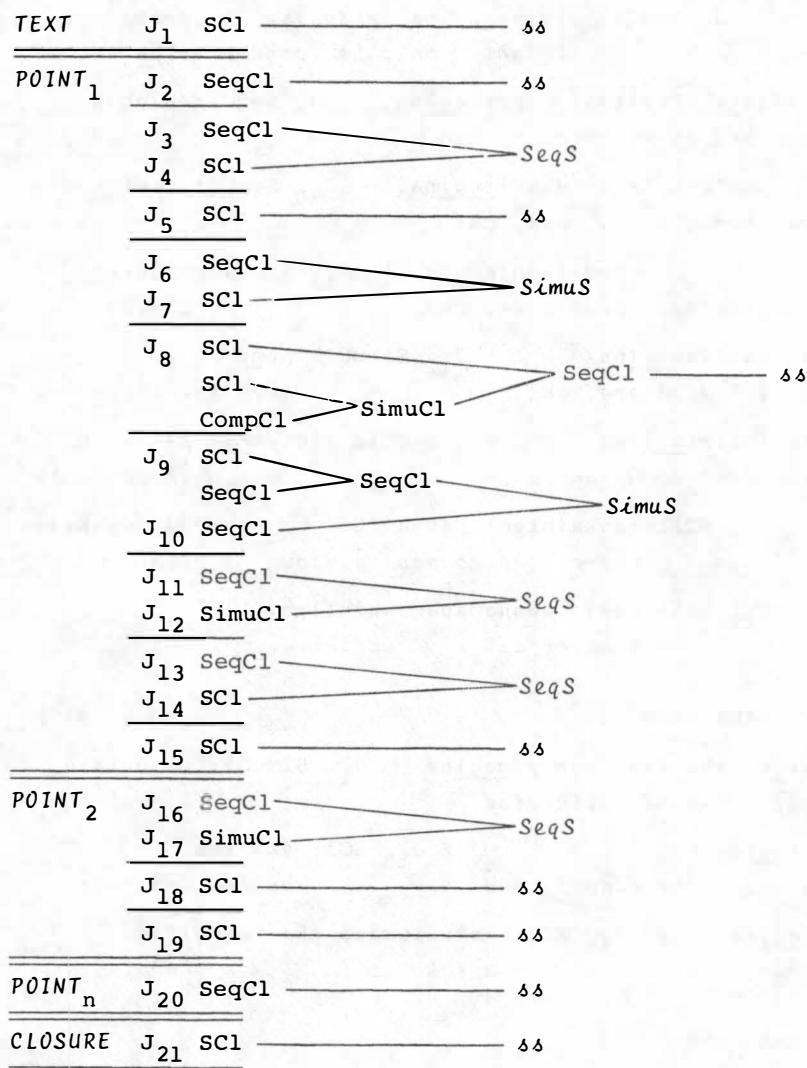
#### POINT<sub>n</sub>: SIMPLE PARAGRAPH

J<sub>20</sub> SeqCl: Pigoyema pi kotu nkawarapa ka yanamapa kauntama  
 Alright, at the side of that lake one "kaunta" tree  
 asintye.  
 has grown up.

CLOSURE: SIMPLE PARAGRAPH

J<sub>21</sub> SC1: Pi mpawama awaga kamanapa pigo ugamuwe.  
 The report about that village area alright I have told you.

DESCRIPTIVE DISCOURSE<sub>J</sub>: 'My Village'





9.9 HORTATORY DISCOURSE<sub>K</sub>: 'Why We Lecture Brides'

The HORTATORY DISCOURSE consists of a TEXT, two POINTS, and a FINIS.

TEXT: Simple Sentence

K<sub>1</sub> SCl: Pi iba'ena puntini,  
(When) a marriage they have,

POINT<sub>1</sub>: SIMPLE PARAGRAPH

K<sub>2</sub> SCl: uwaimepa, K<sub>3</sub> SCl: pigoya pi ke'isa yabuka  
they lecture them, and alright about the pleasures

nasinemagina, K<sub>4</sub> SCl: omemipa,  
of wandering (in sin) as you walk, they lecture her, and

K<sub>5</sub> SCl: pipa aepa aogimagina K<sub>6</sub> SeqCl: kanama  
about that she is to do well and come and

awae kamana abimagina, K<sub>7</sub> SCl: miyenemagina K<sub>8</sub> SCl:  
what her husband says heed, and be there, and

omiye.

(that's what) they tell her.

POINT<sub>n</sub>: SIMPLE PARAGRAPH

K<sub>9</sub> SCl: To wa uma paibu ampa paibuyenaga piyaenaba  
Other men about playing up with them that sort of thing

kasimagina, K<sub>10</sub> CompCl: aogima\_ aeba napi\_ napi\_  
throw away, and do well and she think and think and

pumagina, K<sub>11</sub> SCl: awaeka miyenemagina,  
she should, and about her husband she must be (conscious), and

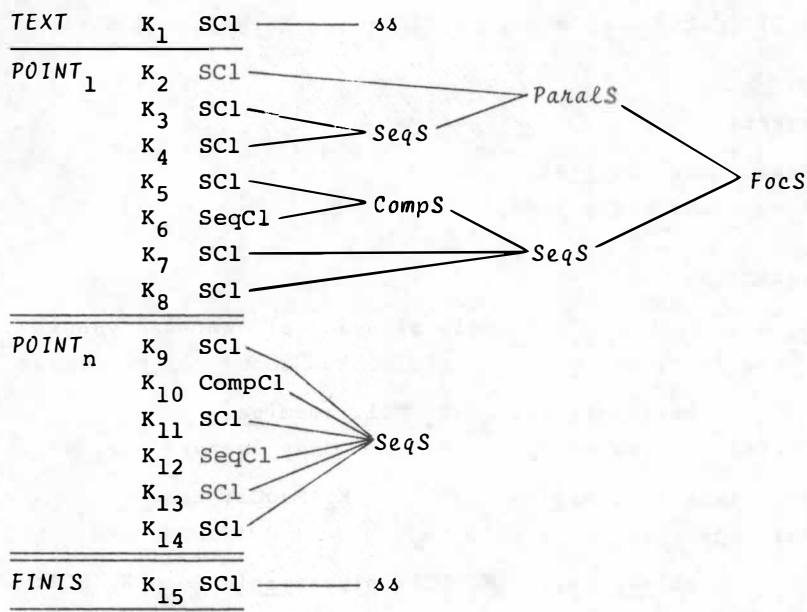
K<sub>12</sub> SeqCl: pigoyema aepa sitareti pumagina, K<sub>13</sub> SCl:  
alright her they set straight, and

awaeke miyenemagina, K<sub>14</sub> SCl: omiye.  
with her husband to be there, they tell her.

FINIS: SIMPLE PARAGRAPH

K<sub>15</sub> SCl: Pi kamana pigo a'ya waye.  
That talk alright is all gone.

HORTATORY DISCOURSE<sub>K</sub>: 'Why We Lecture Brides'



9.10 EXPOSITORY DISCOURSE<sub>L</sub>: 'About the Law of Moses'

This EXPOSITORY DISCOURSE consists of a TEXT, one POINT, a CLOSURE, and a FINIS. The single POINT is in fact an embedded HORT DISC<sub>L<sub>1</sub></sub> made up of a TEXT and six POINTS.

TEXT: SIMPLE PARAGRAPH

L<sub>1</sub> SC1: Pi kamanapa pai                      Koti Mosesē kaemagina,  
                     This talk      a long time ago God, Moses wrote, and

L<sub>2</sub> SeqC1: naya tara'mu kamana amintemi,                      pi kamana pi  
                     the law (the ten talks) that he gave him, this talk this

uma                      igiyemipa                      L<sub>3</sub> SC1: abena.  
 he spoke and lit up our path, and                      do you understand it?

POINT<sub>n</sub>: Embedded HORT DISC<sub>L<sub>1</sub></sub>

TEXT<sub>L<sub>1</sub></sub>: SIMPLE PARAGRAPH

L<sub>4</sub> SeqC1: Pigoyema pi naya tara'mu kamanapipa  
                     Alright, in those ten commandments

piyamagina, L<sub>5</sub> SeqCl: kaema amintemine.  
*like this he did, and wrote and gave them to him.*

POINT<sub>L<sub>1</sub></sub> 1: SIMPLE PARAGRAPH

L<sub>6</sub> SCl: To waina nkae umagina L<sub>7</sub> SCl:  
*Another person's wife about going over and*  
 paibisinema;  
*having illicit relations; (and)*

POINT<sub>L<sub>1</sub></sub> 2: SIMPLE PARAGRAPH

L<sub>8</sub> CompCl: To waina nkawae uma\_  
*Another person's husband about going over and*  
 paibisinema;  
*having illicit relations; (and)*

POINT<sub>L<sub>1</sub></sub> 3: SIMPLE PARAGRAPH

L<sub>9</sub> SCl: To wainantanari kao aragasinema;  
*Another's belongings about coveting; (and)*

POINT<sub>L<sub>1</sub></sub> 4: SIMPLE PARAGRAPH

L<sub>10</sub> SCl: Umaekena kagi napiyisinema;  
*About getting it about thinking about it, and*

POINT<sub>L<sub>1</sub></sub> 5: SIMPLE PARAGRAPH

L<sub>11</sub> SCl: Pipa ae'ba ae'enawanema;  
*That his is (all) his (alone); (and)*

POINT<sub>L<sub>1</sub></sub> 6: SIMPLE PARAGRAPH

L<sub>12</sub> CompCl: Asi nasiba kae'enagaka napi\_  
*All the time about your own things thinking and*  
 napi\_ poma;  
*thinking be; (and)*

CLOSURE: SIMPLE PARAGRAPH

L<sub>13</sub> SCl: Piyamagina, L<sub>14</sub> SCl: Kotiba Mosese  
*It is like that, and (The talk that) God to Moses*

naya tara'mu kamana kaema amintemi, pi kamana  
 gave when writing the ten commandments, that talk  
 pikana kamana'amaba ubasiye.  
 the talk that has been mentioned is the core of it.

# FINIS: SIMPLE PARAGRAPH

L<sub>15</sub> SC1: Pabigo pabi kamana'anto nagariwaye.  
 Completely that short talk is (now) finished.

# EXPOSITORY DISCOURSE<sub>L</sub>: 'About the Law of Moses'

TEXT		L <sub>1</sub>	SC1		
		L <sub>2</sub>	SeqC1	SeqS	
		L <sub>3</sub>	SC1		FocS
<hr/>					
POINT <sub>n</sub>	TEXT <sub>L<sub>1</sub></sub>	L <sub>4</sub>	SeqC1	SeqS	
		L <sub>5</sub>	SeqC1		
<hr/>					
	POINT <sub>L<sub>1</sub></sub> 1	L <sub>6</sub>	SC1	Comps	
		L <sub>7</sub>	SC1		
<hr/>					
	POINT <sub>L<sub>1</sub></sub> 2	L <sub>8</sub>	CompC1	△△	
<hr/>					
	POINT <sub>L<sub>1</sub></sub> 3	L <sub>9</sub>	SC1	△△	
<hr/>					
	POINT <sub>L<sub>1</sub></sub> 4	L <sub>10</sub>	SC1	△△	
<hr/>					
	POINT <sub>L<sub>1</sub></sub> 5	L <sub>11</sub>	SC1	△△	
<hr/>					
	POINT <sub>L<sub>1</sub></sub> n	L <sub>12</sub>	CompC1	△△	
<hr/>					
CLOSURE		L <sub>13</sub>	SC1	SeqS	
		L <sub>14</sub>	SC1		
<hr/>					
FINIS		L <sub>15</sub>	SC1	△△	

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